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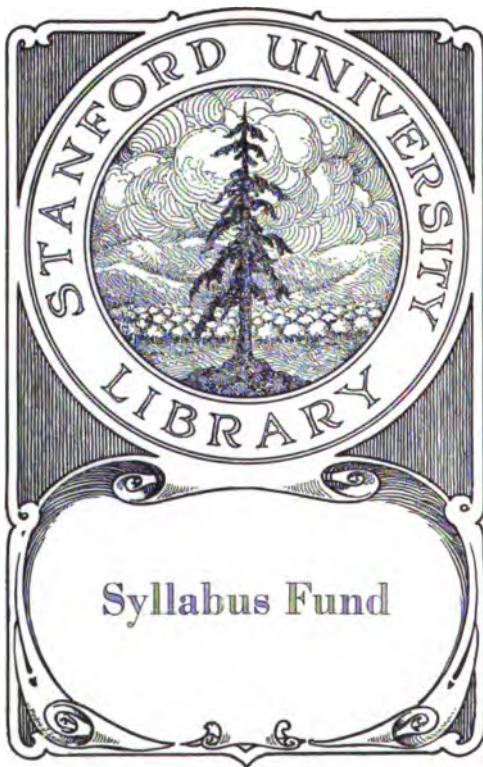
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STUDIES IN MUSICAL EDUCATION HISTORY AND AESTHETICS

SIXTH SERIES

PAPERS and PROCEEDINGS
OF THE
Music Teachers' National Association
AT ITS
Thirty-Third Annual Meeting
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Part I—Papers

THE FUNCTION OF MUSIC FROM A NON- PROFESSIONAL POINT OF VIEW

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It is well that your sessions should open with remarks from the sorriest of blunderers into the field of music — you can submit for the moment and, straightway, forget for all time. Moreover, I am here under false pretenses, if you deem me representative of the Simon-pure non-professional point of view. The truth is that, so far from being "non-professional," I am another professional. Accordingly, ere I quit, you may find good cause to yawn wearily on the sick-bed of theory.

Permit me a little egotism at the outset. Kind fortune has cast my musical lines in pleasant places. In the chief musical center of Scotland, Glasgow; in France and Germany, and Italy; and latterly here, in the "Baireuth of America," concerts, graced by renowned artists, have lent me rest and solace, to say nothing of stimulus. Yet, I have never set me down to ask, What is the function of music? No doubt, I have reverted once and again to such a problem as this — How comes it that the main development of music arose only so late as Palestrina? The poet might reply for him —

"That music in the Church shall be reform'd
And I reform it — by formality
Fresh-liberated, free of the Flemish mode
Of intricate conceit, yet quite by rule
Of law newly-devised with dignity
In place of decoration; consecution . . .
Rather than some profane inanity
Of madrigal translated, out of point,
To vulgarize the heavenly acclaim . . .
 the master-hand
Of music apostolic, laying on
My manumission of high prayer and praise."

Or, again, Why should peoples find outlet for imaginative yearning in one art more than in another? For example, Why should

that excessively practical folk, the English, have produced the grandest body of poetry the world possesses? Why should the Teuton, and, in a second phase, the Slav, and, in still a third, the Mongolian Magyar, have dominated your art? Why should the Romanic nations and, in such a different spirit, the Dutch, have held supremacy in painting? Possibly these very questions may offer clues to their own solutions. I am forced to confess that, meantime, they fail to guide me. So, let me repeat, I am thrown back upon my own meager resources.

Thus, to begin with, I am inclined to hold that the initial difficulty in *saying* aught about the "function of music" pivots precisely on the fact — that one must *say* it! Could I only *play* it, I might feel less a fool. "Musical thought" and the thought which we express in words are apparently diverse affairs. Hence I have been constrained to credit several of your fraternity when they told me that writing about music is often mere gibberish. And, were Dame Truth to loosen tongues tied by Dame Fashion — the tongues of plenty of devout concert-goers — would they not attest that, as for them, the mightiest creations of Bach and Beethoven and Brahms are mere gibberish also? The spirit of real music

"broods in the womb of dawn
On things not yet brought forth,"

and displays, for average men,

"A heart not bound in everlasting law,
But fashioner of rule beyond their gods."

Nevertheless, just these things, paradoxical though it may seem, suggest a way out of my difficulty.

Obviously enough, Music *does* perform some function in our experience, when we take it in the large. But what? The bare inquiry nonplusses, simply because our experience happens to be the most complex and mysterious event of our world. We have no time for the enigmas to-day, and I must confine myself to the hint that human intelligence, so far from stopping short at demonstrable ideas, reaches to farther realms, particularly in ethical judgments, in art, and in religion. So, for instance, there

can be little question that significant art presupposes thought—but not the thought expressible in “good set terms.” Even were we to admit that counterpoint may be reduced to quasi-mathematical laws, we would agree forthwith that Music involves “something more.” Nor, again, is it the thought able to offer an account of its consecutive steps. True, you can reduce to prosaic language certain aspects of this “something more.” Notwithstanding, such vague labels as “intuition,” “vision,” “oversoul,” “creation,” “inspiration,” and the like, warn that “the half has not been told.” What boots it to *speak* of

“Rhythmic passionings beyond the ken
Of aught now swirling in me?”

No, the court-reporter’s notes of a *cause célèbre* are not a drama. Nor, as I believe, are we in any position to tell this untold half; hence our embarrassment.

Function there is, then; but of what? Let us reply, tremulously enough, of the entire series of values wherein we live and move and have our being, and more especially of those which would add wisdom to knowledge, by enabling us to “come at” matters, strangely enough, quite clear *and* quite inexplicable. It seems to me that the differences to be detected so readily between the music of the various peoples intimate no less. Just by this grip upon an elusive portion of truth, great compositions become irrevocable—the thing they do is done finally.

“The devotion to something afar
From the sphere of our sorrow”

embodies itself in an event new to us, and lets it loose upon mankind for mercy or for judgment.

“Sing we, aloft upon our morning-peak
That giveth back the sun unseen below,
Laws everlasting to the realm of song . . .
Godship beyond inheritance o’ the gods!”

Accordingly, not by logical thought, not by tense emotion, not by shifty desire, but by all these, transformed and transfigured in coöperation, Music, like its sister arts, retrieves and shapes issues from the tenuous background of our being. Thus, when we

declare that Art "divines" truths, we use no empty phrase. It contrives to penetrate our innermost secrets so as to convince us that what we had taken for the final text is, after all, little better than a foot-note. These secrets lurk in all sorts and conditions of men, even the most unsuspicuous or unsuspected, and are the constant despair of empirical calculation. The artist it is who detects them, and, detecting, enjoys power to mate them with familiar means—the forms of the sculptor, the colors of the painter, the phrases of the poet and, no less, the chords of the composer.

"There's not the smallest orb which thou behold'st
 But in his motion like an angel sings,
 Still quiring to the young-eyed cherubins
 (Such harmony is in immortal souls);
 But whilst this muddy vesture of decay
 Doth grossly close it in, we cannot hear it."

Here is the startling reality. But, of such stuff are we men, that it cannot always come direct to consciousness; a medium is necessary. And the primary function of Music is to catch the "harmony" in one order.

This is the fundamental fact. I realize it feebly, and express it far more feebly. In any case, you have now heard from "the other professional"; and know that, for the philosopher, the musician is a co-equal prophet of the Platonized intelligence.

There are, however, other considerations, to which I turn for a little in conclusion, being bound, I suppose, to "step down" the voltage!

You may not have heard the "improper and indecent" line, as the coruscating George Bernard Shaw would call it, of the decadent poet, Arthur Rimbaud:—

"Brazen music at the windows of incurables."

It may serve to recall the existence of the region of anti-climax. We have "The Turkish Patrol," the blare of Manhattan Beach, the rag-time of Brighton Sands,—

"You can hear my *strumpty-tumpty* overnight,
Pilly, willy, winky, winky popp!
Tumpa, tumpa, tumpa, tum-pa, tump!
Hya! Heeya! Heeya! Hullah! Haul!

*Tinka, tinka-tinka-tinka-tink!
Plunka — lunka — lunka — lunka — lunk!
Ta-ra, rara-rara-ra-ra — rrrp!"*

I may dismiss this, I take it; you are acquainted with it at least as well as I am. But, between this and what we have had in mind already, there is a middle region, so to speak, where peradventure we teachers, whatever our craft, are condemned to walk. Some secondary functions of music appear to belong in this debatable land.

First, then, in this connection, Music fulfills a happy function, if not in the affairs of the work-a-day world, then amidst them. It unifies folk, and helps to ease the weary burden of self. At the risk of "carrying coals to Newcastle," let me remind you that it is the most ubiquitous of the arts. Time out of mind its spell has been cast over humanity, and, since our scale reached the present form, little over three hundred years ago, its appeal has broadened continuously. In the home, in associations or clubs, at the social gathering, in church, in school, at the theater, on the very streets, music enjoys free course, and serves often to glorify even the vulgar. Its diffusion offers it unique opportunity to bridge differences, by revealing delightful possibilities to many. Moreover, the achievement results, not from aught meretricious, but from an astonishing adaptability to all phases of life. Briefly, Music commands popularity in the best sense of this bethumped term, because "tone-relations" are an integral portion of our common heritage and conversation. Nor is this all. Diffusion and adaptability are backed by a third characteristic, one so compelling that the mightiest master in another art has reverted to it no less than thrice. Everybody knows the song, "Orpheus with his lute," in the third act of *King Henry VIII*. The passages from *The Merchant of Venice* and *The Two Gentlemen of Verona* are not so frequently upon our lips:

"Since nought so stockish, hard, and full of rage,
But music for the time doth change his nature;
The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are as dull as night,
And his affections dark as Erebus;
Let no such man be trusted.—Mark the music."

"For Orpheus' lute was strong with poets' sinews;
Whose golden touch could soften steel and stones,
Make tigers tame, and huge Leviathans
Forsake unsounded deeps to dance on sands."

In the same way, the chief English dramatic poet of the nineteenth century, in the great scene depicted in the tenth stanza of *Saul*, reinforces his predecessor, telling us that music grips and compels like nothing else. The art which has thus entwined itself with man's lot is no ephemeral or freakish by-product, but

"Reveals some clue to spiritual things,"

enabling even the most commonplace to pass through outward seemings to a bliss that thrills and sweetens. And, mark, the door thus opened is made free to all.

Secondly, I would dare urge upon an association of music-teachers that, for these selfsame reasons, Music has another function to perform in the middle region of "the files of time." Your art is not a plaything, a bauble, an "accomplishment" of nice young girls, a trick or *tour de force* of cheiromancy, as some suppose. Therefore, I would like to go on record, and before this University, that promotion of "sound learning" counts among the ordinary functions of music. It is the more necessary to insist upon this that not a few think otherwise. There be those who vaunt dull knowledge *de haut en bas*, but who, all the same, maintain a constructive residence in Philistia. I would fain advise them—in your name—that folk who live in glass houses should pull down the shades. Nevertheless, while we may smile at their ignorance, their power for harm is scarcely so negligible. Soil bacteriology, the commerce of crude drugs, gathering news, irrigation institutions, the investment market, sewage disposal, and so forth, are, I suppose, excellent, nay, peculiarly fitted to induce that vague state of being dubbed "bachelor of arts," especially in the eyes of such as vociferate that music has no educational value whatsoever. This, I presume, on the hypothesis that the former give learning without sound, the latter sound without learning. Lord, what fools these mortals be! Accordingly, I repeat that Music can effect much

for "sound learning"; but the burden of proof is laid upon you. A word about this, and I have done.

Sound learning is known, not by reference to subject primarily, but by essential quality. Further, this mark reveals itself rather—in the man than in the matter. Ability to distinguish the true from the false, more especially to seize vital structure and to eschew the unworthy, stamps learning as real. The infallible touchstone is coherence made manifest in a certain inevitableness. This cannot possess one unless he have background, and background depends upon constant or intimate associations. Music forms no exception here, nay, it demands peculiar intellectual conscience. For, "keyless flounderings on the ever-shifting quick-sands of diminished sevenths" lead one to doubt whether it "should be called a spinal or a cutaneous affection."

In Music, then, as in everything worth while, there is no royal road to learning. The toil of slow acquisition, the veritable pains of self-criticism, the long hardship of reflective analysis, above all, trained ability to think in musical form, are the only paths to thorough command. In short, "sentiment," "color," and all that these imply, must pay tribute to form, or they will end in a riot of vagueness. And this condemnation is sure, if musical taste have not been developed along distinctively intellectual lines. No doubt, many fail to recognize the condition; it is mandatory nevertheless. I need hardly point out that the same requisite precedes sound learning of any sort. Yours it is to insist constantly that, first and foremost, Music involves system, that unless grasped as a system it cannot be grasped at all. Even I, a rank outsider, perceive at once that the music of nature—"wood-notes wild," the hum of bees, the purl of brooks, the swirl of rivers, the roar of lake or ocean—differs from the pitch and *timbre* of any musical system; and the more complex the system, the greater the contrast. In other words, he who "thinks musically" works with other material, and for a conscious purpose. One may admit that rhythm in nature and in art are closely akin. Even so, it remains evident that pitch varies immensely in the two spheres. I take it that this fact has been fundamental

to the evolution of our occidental scale; the scale is a product of selection, and selection happens to be the very breath of art.

—Now, selection cannot exist apart from system; and at this point exactly problems press to judgment, affording the opportunity for sound learning that music is so well calculated to furnish. Conception, or intellectual grasp, comes to its own here. Without it form must elude the student, and, when this happens, the sentence of incoherence or fragmentariness goes forth irrevocable.

At this juncture much might be said anent the logic of music as it concerns the question of time-intervals in relation to melody. But, the conclusion of the whole matter is sufficiently evident without further parley. In the middle ranges where we teachers must work — a little lower than ultimate aesthetic implications, far higher than the crudities of anti-climax — one function of music is to illuminate "sound learning." For, plainly, your art reverts in the long run to knowledge of system. Knowledge of system, in its turn, raises problems germane to the entire implications of culture and to the spiritual values which rhythmic system alone can reveal. Comprehension in such things demands, not simply the sternest kind of intellectual discipline, but also a *geistliche* outlook of the kind indispensable to eminence in scholarship, in pure science, in philosophy, the splendid pursuits whose genuine splendors are shown forthright only when mediated by authentic personality.

Therefore, as a brother professional, I would leave this message with you — be not afraid to magnify your office. Sound learning, a jealous taskmaster, will abate no toll of drudgery. By work, and yet again by work, the survivals of ape and tiger are to be exorcised, in order that the humane spirit may possess its own soul. But let not drudgery bemuse the larger issues.

—We must have a care "so to salt our truth that it will not quench thirst."

SOME RECENT CONTRIBUTIONS TO THE PHILOSOPHY OF MUSIC

CHARLES WINFRED DOUGLAS

New York City

The complex mystery of music, in all the more thoughtful ages of mankind, has attracted the earnest inquiry of the philosopher as well as the analysis of the technical theorist. Even the simple melodic art of the Greeks bore, in the minds of their wise men, a very definite and important relation to life; and they sought in many ways to understand and explain it. With the enormously increased complexity of modern times, the mystery has deepened; and we find accordingly a multitude of conflicting opinions among those who have sought to answer the inevitable questions of a thoughtful mind:—What is music? Whence does it spring? Is it an objective reality, or a subjective experience? How is it related to other arts, and to what extent may it be combined with them? What are the criteria of reasonable judgment as to its merit? In what direction should it advance, and what are the limits of its progress? What is the nature of the musical experience, and how is it related to other human experience? What is the essential content or message of music, and what is its value to the human soul?

These, and many more such questions have been answered over and over again in accordance with the personal habits of thought of writers, or with the prevailing mental attitude of the day. The answers of the Greeks tended to be transcendental, of the earlier Germans sentimental; of the mid-nineteenth century writers materialistic. Tolstoy bases his judgments on his profound conception of human brotherhood; Spencer his on the earlier forms of evolutionary theory. It is significant of the mental characteristics of our present day, in which all our conceptions of the world of life are being modified as the result of precise analytic

study and restated in fresh terms, that many books touching on the philosophy of music should appear at the beginning of the new century. The purpose of the present paper is to direct attention to some few of these which have specially roused the writer's interest. Lack of time forbids a complete analysis of these works, or a searching criticism of them, even if the writer were competent to such a task. His lesser purpose will be fulfilled if the presentation of some ideas from them shall lead you to read the books themselves, to think out their contents in terms of your own experience, and thus to further formulate your own working philosophy of music.

The titles of the books are as follows:

"A New Esthetic of Music," F. Busoni.

"The Rhythmic Conception of Music," M. H. Glyn.

"Analysis of the Evolution of Musical Form," M. H. Glyn.

"The Nature of Music," Julius Klauser.*

Mr. Busoni's sketch, slight as it is, will cost more thought than any of the others. It is the utterance of a man who is not only a great interpretative artist and a trained composer, but also one of the original thinkers of our generation. Of widely catholic taste and deep personal feeling, he voices the convictions concerning music of one within the innermost circle of creative musical culture.

He begins by expressing the opinion that, of many admirable and beautiful works leading toward musical regions remote from our traditional art, none lead *upward*. The permanent qualities of a work of art are its "spirit, the measure of emotion, of

*It had been my intention to include in the scope of this paper two highly interesting and valuable psychological treatises on the nature of the musical experience:

"The Basis of Musical Pleasure," Albert Gehring.

"The Philosophy of Music," H. H. Britan, Professor of Philosophy in Bates College.

As employing a common method, the two demand study together; but they seemed to require fuller treatment than was possible at this time, and I must rest content with recommending their careful perusal.

humanity that is in it"; the forms through which these things are expressed are necessarily ephemeral. The more enduring art-forms are those which keep closest to the purely essential requirements of each species of art. "Architecture, sculpture, poetry, and painting are old and mature arts;" their course is settled; in comparison with them, music is but a child, perhaps only in the first stages of its long development. But it "possesses one radiant attribute which signalizes it beyond all its elder sisters." Through its marvelous immateriality, it is *free*. But it must fight for its freedom, for the theorists of each generation, analyzing what has been produced therein, deduce therefrom what they call laws to bind its future development. Nevertheless free change, free advance, is its destiny. And it is *direct*, as is no other art. "It realizes a temperament, *without* describing it, with the mobility of the soul, with the swiftness of consecutive moments; and this where painter or sculptor can represent only one side or one moment, and the poet tardily *communicates* a temperament and its manifestations by words." Hence, representation and description are *not* the nature of music. Here Busoni rightly acknowledges the contention of Hanslick, that "the ideas which a composer expresses are mainly and primarily of a purely musical nature," but he also shows the absurdity of Hanslick's limitation of the musical idea to the merely physical characteristics of sound — to arabesque tone-play. And at once he shows the fallacy of considering that pure music, absolute music, is that in which traditional form is the main consideration: whereas any form imposed from without and not inherent in the very nature of the pure musical idea itself, is a limitation and hindrance of the Absolute. "Is it not singular," says he, "to demand of a composer originality in all things, and to forbid it as regards form?" Beethoven and Bach, above all others, have pointed the way to realizing the boundlessness of music's freedom in some of their less regular movements. He cites the Organ Fantasias of Bach, the introduction to the last movement of Beethoven's Hammerclavier Sonata, the introduction to the Finale of Brahms' First Symphony. To these might be

added the introduction to Beethoven's Sonata, Op. 111, very large portions of Vincent d'Indy's magnificent piano sonata, Op. 63, the slow beginning of Brahms' Finale in the F minor Quintet, and several of the freer and slower movements in Bach's far too much neglected Klavier Toccatas. Bach and Beethoven are not unsurpassable finalities in this direction, but *beginnings* of the art that is to come, which is unlikely to excel them in spirit, but is surely to surpass them in freedom of expression.

As for program-music, it is fettered by poetic or philosophic thought quite as much as so-called absolute music is by symmetric formulas. The true line of advance for modern music does not lie in adherence to one or the other of these as the highest aim, but in something else beyond and above the other two — the absolute free moulding of the form of a composition from the individual inherent life of its constituent ideas. These can set in vibration our human moods, and marvelously parallel our soul states; not *describing* them, but directly uttering them.

Busoni dwells on the necessary loss of the musical message through the mechanism of notation, and the need of the interpreter's altering the crystallized forms of the printed page into vital personal utterance. To the writer, this at once brings to mind the appallingly ugly and inartistic sequences of sound drawn by skilled musicians from the printed pages of plainsong books, because of their almost universal unfamiliarity with the living tradition of that surpassingly pure and beautiful body of melody.

Passing over a fascinating analysis of the subject of transcription, we come to a pregnant discussion of the creative function, which, says our author, "consists in making laws, not in following laws ready-made." This does not mean a willful and meaningless breaking of rules; but "the true creator strives after *perfection* only, and through bringing this into harmony with his own individuality, a new law arises without premeditation."

Busoni next calls attention to the limitations of our tonal system, and the still greater limitations of our conventional use of it. Substituting for the infinite tonal gradation of nature the arbitrary twelve semitones of equal temperament, "within this

duodecimal octave we have marked out a series"—or rather, two series, major and minor—"of fixed intervals, seven in number, and founded thereon our entire art of music." Transposition does not in the least affect the musical character of the scales; as in one key, so in all. Major and minor form but one whole, and the twenty-four keys, mere transpositions of the original pair, are practically but *one* key. So meager is the material of our present art. We have lost incalculably by the almost entire abandonment in secular music of the old modal scales. Instead of contracting our modal variety to the pitiful limitations of major and minor, we ought to expand them to many more arrangements of the "Series of Seven," as has been occasionally done by the modern French school and some others. Busoni has thus arranged no less than 113 distinct scales within the limits of the twelve semitones of the octave. Some of these possess great individuality and harmonic significance. Thus the scale of D-flat minor is very different from the following sequence of tones with C as the tonic — c-db-eb-fb-gb-ab-bb-c. Listen to this with the C major triad as its fundamental harmony.

This unity of all keys may supply the harmony and melody of today and of the near future; but Busoni believes that, just as the mind of man has increasingly perceived the relationship between all tones of the present system, so that we take delight in combinations that would have seemed horrifically discordant to our forefathers, so we shall more closely approach the infinite tonal gradations of nature by scales formed of smaller intervals than the semitone. He has experimented with the tripartite division of the whole tone, finding in the new intervals (which are not unknown to Oriental ears) "a pronounced character not to be confounded with ill-tuned semitones." The possibility of this tremendous expansion of available musical material evidently fascinates him, although he fully realizes the long process of gradual assimilation necessary before it could be utilized.

Into this rosy cloud-land of the future we will not at present follow him, but turn to the brief consideration of the two very valuable works of Miss Glyn. This lady possesses a keenly

analytic mind, a positive genius for clear and precise definition, and a broad knowledge of music extending far beyond the limits of European tradition. Where Busoni gives us an illuminating and prophetic sketch, Miss Glyn presents a completely worked out system. Her first volume, "The Rhythmic Conception of Music," gives us the outline of her theory; which is developed extensively with abundant detail and copious illustration in her second, the "Analysis of the Evolution of Musical Form." Her underlying thought, the key with which she unlocks the secrets of what music is, is suggested in the reputed saying of Beethoven, "that mind alone whose every thought is rhythm can embody music, can comprehend its mysteries, its divine revelations."

Miss Glyn skillfully develops the proposition that rhythm is the formative principle of all the arts, and thus, as introducing a common character into them, makes for unity. But besides the formative principle, there must be something that is formed, which in the case of music, is tone. Hear this admirable definition of tone: "A tone is a sound of definite duration, pitch, intensity, and quality, and can vary in these four respects." She observes that accurate definition is impossible under the limits of ordinary musical terminology, and proceeds to coin certain names which are simply invaluable. For the general musical process, the movement and change of tone, she makes the word "rhythmitonal": so that the very essential nature of a musical thought can be accurately and comprehensively described by this phrase, "the rhythmitonal idea." Next, she broadly defines the four possible branches of rhythmitonal development as "time-outline," "pitch-outline," "force-outline," and "color-outline." Musicians have in the past identified rhythm with time-outline, as though it had practically nothing to do with pitch, intensity, and tone-color, whereas it is the very formative principle of all three. And thus, most naturally, we have the teaching of harmony practically severed from that of rhythm, and try to acquire the production of a living, moving art from the analysis of dead, motionless forms. Pitch-outline has in the past seemed to theoretical musicians far more important than the others — contrary to the "facts

of ethnology, of experience, of the unity of art, and of the musical consciousness." The primary importance of rhythm is readily shown. The error appears to spring from the fact that creator and theorist work from opposite points of view; the one synthetic, the other analytic; the one occupied with the whole, the other with the parts. The theorists have failed to relate the parts to the whole, through their failing to apprehend the principle of Rhythmic Unity.

Historically, Miss Glyn proves most conclusively that modern music has its basis not in the artificial, unrhythymical polyphony of early mediaeval times, but in the development of primitive music and folksong. The keen interest of musicians in this subject is shown in the many publications regarding it since the appearance of Dr. Wallaschek's monumental work in the early nineties. This interest would be materially increased did we fully realize how completely our modern music is due to the sweeping away of the older counterpoint by an inrushing tide of popular rhythmic melody, first appearing in notation toward the end of the sixteenth century. Even our modern counterpoint is not the vocal counterpoint of Palestrina, nor the organ counterpoint of Bach: but although its constituent strands possess independent rhythmic life, its total effect is largely deficient in clear time-outline, and in Miss Glyn's judgment, "it will end, like its predecessors, in a *cul-de-sac*."

We have next a discussion of the development of form through rhythm, the principle being that exact relation produces Strict Form, and inexact, Free Form. The law of progress is, that directly Strict Form, whether of rhythm or tonality, becomes obvious, free elements must enter in. All art proceeds from Strict Form to Free, but the evolution is limited by the law that the exact relation, which gives coherence, shall always be perceptible through the inexact relation. Here we have a very clear setting forth of the growth of that wonderful free utterance which Busoni calls the Absolute in music. Free continuous development, spontaneously growing from the individual character of each rhythmitonal idea, is the goal toward which

music tends—not formlessness, but the form conditioned by the thought, and latent in it. “The day will perhaps at last arrive for music that has already arrived for literature, when each writer will naturally discover the kind and the size of the form best suited to him, and will not be expected to conform to a few fixed types; when instead of inquiring what the form is, people will ask *what the utterance is*, and whether it be realized by the form. In that day the form will be judged as a means of utterance, and not as an end in itself.”

Busoni's conception of the essential unity of all keys, recurs to us in Miss Glyn's discussion of tonality, where she says, “The melodic key consists of the diatonic scale, major or minor, and the harmonic key *consists of all known chords used in relation to one tonic.*” “All keys may be brought into recognizable relation with one center.”

The second and larger volume, aiming far beyond the limits of “what is merely European, national, or conventional,” includes a study of the microtonal scales in which Busoni has been experimenting. Quarter-tones and third-tones, perfectly practicable for voice or for stringed instruments, form the basis of much Oriental music, although our diatonic scale is universal in the East as well. The Raja Sir Sourindro Mohun Tagore, Mus. D., in his work entitled “The Musical Scales of the Hindus,” enumerates 300 scales as being those “mostly in use.” These afford marvelous opportunity for varied emotional color, but in Miss Glyn's opinion, are not susceptible of *harmonic* treatment. Unless, therefore, we develop a purely melodic art independent of our harmonic art, microtonal scales are unlikely to invade Western music. In this connection I should like to make a plea for the more frequent practice of pure unaccompanied melody, especially by singers. The true character and typical richness of modal scales is only to be so apprehended. It is my experience that singers previously only familiar with the everlasting major and minor of modern music will in six months take keen delight in the four pairs of modes of the Gregorian system, *provided* they sing, unaccompanied and unharmonized, the pure modal melodies

day by day. The modal sense being thus acquired, typical harmonies far other than those based upon vocal counterpoint in major and minor will spontaneously rise to the mind; and harmonic richness result from harmonic abstention. We do not sufficiently realize the loss which music suffers in the almost total neglect of one-voice choral music unaccompanied.

With regard to the content of music, Miss Glyn is in complete accord with Busoni. She speaks of music as "a rhythmic force, clothing itself spontaneously in a changing garment of pitch, force, and color; this is in its highest form a *direct revelation of the personality* of the composer." Music is not a description, but an utterance. Program-music is but a secondary and relative music; and the present tendency to exalt it to the highest place is a grave danger threatening the whole future of the art. Mendelssohn well stated that what had to be said in music was not too indefinite to go into words, but rather, too definite. Music is the *direct* voice of personality; poetry or philosophy, which constitute our programs, the indirect and vague voices. "Music is a mirror of ourselves," says Miss Glyn. "It tells us not what a man thinks about things, not how he appears to the multitude; it is not even the selection of himself that he offers to his friends, but the utterance of that essential personality of which we, and probably he also, are more or less unaware. There is no more irresistible attraction than a new personality, and it is this that draws us when we listen to music. . . . The value of music to the race, intellectually considered, is that it forms this unique human document."

There is but time to briefly refer to Julius Klauser's thoughtful work, "The Nature of Music, Original Harmony in One Voice." Less all-embracing than Miss Glyn's thorough analysis, it partakes of her skill in definition and depth of observation. Its first two chapters, particularly, are singularly in accord with her convictions. The entire book is a study of homophony, or music in one voice, "the one and only form common to all music past and present." All music springs from the union of tone and rhythm. "Rhythm was intoned, and for ever after there

was music." "Rhythm is at the bottom of everything in music." "The voice of music is an inner voice, a spiritual voice." But music-feeling, in which this union of elements takes place, is *per se* the feeling of united rhythm and tone, which is common to all of us.

The perusal of these books strengthens one's belief that music is not merely a succession of sound-patterns, but is essentially an utterance, and an elemental utterance of the whole man. Its message, moreover, is not primarily addressed either to the intellect or the emotions, but to the complete personality of the listener. In it, heart speaks directly to heart, life to life. To him who really receives the message it becomes as his own voice speaking within: for the rhythmitonal idea intuitively created by the swelling emotion of the composer, and symbolized in notes by his intellectual self-mastery, is first personally re-created by the performer, and then, entering the consciousness of the sympathetic listener, is not only received as an external message of beauty, but often instantly assimilated as the vital utterance of his own soul; so that he adores with the voice of Palestrina, prays with that of Bach, rejoices in the mighty tones of Beethoven, loves and suffers in the surging crescendos of Wagner.

Music is not only thus closely related to life by its power of utterance, but still more by its very essential character as rhythmic flow: for our life is a continuous movement, of which we are conscious through periodic recurrences of experience. Life is never a state, but always a process; never a being, but always a becoming. Of music alone among the arts is this wholly true; although the Drama, as a mirror and interpreter of life, approximates such flow, and would possess it but for the necessarily halting medium of words. Other arts are static in their relation to the life of man. Architecture permanently shelters and expresses the various forms of his social activity; Painting records his interpretation of the world he sees; Jewelry and Clothing appropriately adorn his body; Sculpture perpetuates that body in its more perfect or passionate states; Poetry depicts given moments of his thought or emotion. Only Music moves and changes as his

whole being moves and changes, lives parallel with his life, becomes with his becoming, agonizes with his struggle, mourns with his grief, exults with his joy; until we cry with the poet, "Oh! what is this that knows the road I came?"

"One art thou, Music, indivisible,
A voice that from on high doth visit us,
That cometh ever singing a new song.
And he who fain would speak his thought of thee,
Falls to a silent wonder as he hears
The footstep of thy coming; yea, and when
Like the deep sea thy tide doth leave his shore,
The silence grows upon thy benison.
Through soul of man thou wilt declare thyself!
But, when we cease to speak thy rhythmic tongue,
We are like children stammering of thee,
O Music, who art greater than our thoughts."

THE ORCHESTRATION OF BACH

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The Bach works for orchestra: When, where, why, and how were they written, and how shall they be performed? Who shall say?

Among the unsolved problems in connection with the reproduction of the music of the past, music of the past only by virtue of its origin dating back a century or two—in reality, music of the future, as the slow awakening of civilized mankind advances to a realization of its import, and the aesthetic perception is quickened to an appreciation of its worth—among the unsolved problems standing first in the order of perplexity, are the much mooted questions of instrumentation, additional accompaniments, and interpretation.

That the fundamental principle underlying all essays in interpretative studies is objective, is assumed at the outset. The thing of first importance and constant predominating influence is the composer's intention. This is the ever-present question. If, even in modern compositions, this is not always apparent, when there are few signs of abbreviation, either as trills, mordents, turns, and figured basses; when the page is laden with alleged helpful directions respecting speed, dynamics, phrasing, fingering, breath-marks, and frequent annotations, how much more at sea is the performer of an 18th century classic, written often in clefs now obsolete, for instruments unheard of, not to say in chirography illegible, with no directions as to tempo, loudness, or punctuation, spattered with signs like hieroglyphics, themselves inconsistent with each other in the same work, figured basses sometimes, sometimes neither notes nor figures above or beneath the bass—under such trying conditions, interpretation becomes indeed interesting. Written notes indicate only a very small percentage of

the composer's intention. How much less, then, the figured bass, and how utterly lost is the uninitiated conductor at sight of the occasional bare melody, accompanied by a procession in single file of the bass notes, unelaborated, unembellished, unharmonized, and unfigured. Marks of expression at best are merely relative, to an absurdly crude degree. Directions as to speed likewise are merely relative, subject to a wide range of legitimate variation. But frequently no directions whatsoever are given concerning the speed, and no hint of the mood of the number. If, owing to the lack of specific directions, the questions of intention pertaining to tempo and interpretation are vague, the difficulties of the situation are not diminished by finding, in some instances, a complete lack of statement concerning the instrument to be used. An obbligato part is written, or an orchestral part, and the director is left to divine whether these notes are to be played on a flute, an oboe, or a violin. The Bach orchestra is so completely identified with the Bach polyphony; that any attempt to separate them is to work an injustice to each. The opinion is often expressed that Bach's instrumentation is monotonous. In one whole aria, in one entire movement, he uses, often, only one group of instruments throughout. In a large work, one aria is accompanied by flute and strings, another by oboe and strings — followed by one in which only horn and bassoons are used. Is this monotony? Is not rather the modern style monotonous, where, during an entire performance, the attempt at variety is made through the frequent changing of the instrumental groups, in which every few minutes there is a change of tone-color, so that this very variety, in its restless search for change, becomes wearisomely monotonous.

There are those, today, who advocate clothes for the antique statue, and there are those who attempt to improve old Bach by fitting him out in modern dress. Practical working editions of Bach are indeed made necessary by the sketchiness of many of his compositions. But the carrying out of his figured basses, and sometimes only implied harmonies, must not be confused with a mistaken loyalty, which, ostensibly for the better understanding of the compositions, merely serves to caricature them. As Bach

composed in the idiom peculiar to his time, in that contrapuntal style in which he proved himself the past master of organic development, so did he apply his instrumentation, in all its picturesque detail, which can as little be improved, as the actual content of the work itself. It is quite impossible to divorce the Bach orchestra from the Bach text. It is as futile to attempt to supply his works with modern orchestration as it is foolish to propose to apply the principles of his instrumentation to modern composition. To clothe "Zarathustra" in the Bach orchestral garb would be about as sensible as to adorn the St. Matthew Passion with the instrumental apparatus of "Till Eulenspiegel." In either case there would be a misfit. Yet I have no doubt that some of us will live to see the day when bass-tubas, wind-machines, and stage-thunder will be drafted to add realism to the earthquake in the Passion Music.

In New York City, at Delmonico's restaurant, a few years ago, I met, for the first time, that great conductor, the man whose indomitable will, whose pioneering efforts for the establishment of the highest standards of music in general, and for orchestral music in particular, whose genius for leadership, made possible the growing number of orchestras in this country and ensured the permanency of music festivals of a high order—Theodore Thomas. Almost his first words, as we sat down at one of the tables, were: "How it is that you are so deeply interested in Bach's music?" This I endeavored to explain briefly. He next asked abruptly, "What do you do about the trumpets?" I replied that I took them as I found them, re-writing the unplayable passages. "But," he testily exclaimed, "that is not Bach." By this time I thought it was my turn to ask a question, so I said, "Mr. Thomas, what do you do about the trumpets?" He replied that he gave the unplayable high passages to the clarinets. I could not help wondering, as I have been wondering ever since, whether *that* is Bach? We spent some hours that afternoon in discussion of some of the Bach problems—hours that to me were most illuminating. But the first few questions that passed between us, give, in a nut-shell, the crux of the situation. If

many of the trumpet passages written by Bach are unplayable on the ordinarily used instruments, and by our present-day players, what are we going to do about it? Shall those passages be re-written, so that they may still be played on the trumpet, the instrument for which they were written, with its characteristic tone-color, even though the actual sequence of the notes is changed, or phrases sometimes played an octave lower than written, or shall the high notes be given to clarinets, thereby retaining the original pitch, but losing the trumpet tone-color?

In writing this I assume that I am addressing an assemblage of the rank and file of musicians of America, men and women who constitute neither a committee of Bach experts, nor a congress of instrument-makers. Doubtless the time is not far off when the manufacturers will revive the constructing of the now obsolete instruments, and if, with this return to the old instruments, there will spring up a race of performers who will take the time and have the ambition to acquire a mastery over them, we can look forward, in less than a generation, to an actual reproduction, technically, of the older works. That is, we can reproduce the identical notes, with the original tone-color, according to the letter of the law, and those who can see no further than the printed page will be supremely happy. But, for the consolation and encouragement of the would-be interpreter of these works, who neither possesses the restored obsolete instruments, nor, far less, controls the skillful performer of such instruments, let it be remembered that those technical details of notes and color are but the framework of the composition, and that within this frame there is the spirit of the work, and it is this, which, it seems to me, can be revivified, today, in all its beauty and power — not waiting indefinitely for a technical improvement in the instruments of brass and wood — nor for the birth of a new race of professional performers; today — even though not all the identical notes are reproduced as written — even though some passages are given over to an instrument not originally prescribed. Better is it, by far, to perform those works with the instruments of today, in the hands of finished artists, than to experiment with

instruments of the olden time, brought forth from their cases perhaps once a year, with sticking valves and rusty springs, in the hands of players only half interested, because only occasionally enlisted.

I am not in sympathy with the movement among Bach antiquarians, seeking to rehabilitate the orchestra of the first half of the 18th century, endeavoring to rebuild the obsolete instruments, and resuscitate the conditions and environment of by-gone days, if this is to be achieved at the expense of the intrinsic charm of the music, or at the sacrifice of one iota of the natural, inherent dignity and fascination of the works themselves. To pursue this attempt to its logical conclusion would mean to cast aside all that modern scientific construction of musical instruments has contributed to the resources of contemporary interpretation; it would demand the performing of the great compositions of yesterday upon the inferior instruments of yesterday; the playing of the Beethoven sonatas upon an inadequate piano; some of the world's most famous flute solos upon a Boehm-less flute; trumpet passages upon a keyless trumpet; instead of the modern organ with its electric-pneumatic action and numerous facilitating mechanical accessories, we would revert to the ancient instrument upon which the force of both fists was required to operate a key. The psalms would be chanted to the accompaniment of the archaic sackbut, dulcimer and psaltery.

Far too little attention is paid to Bach's music in this country. Scarcely a musician in America but is willing to acknowledge the superior genius of the master of Eisenach, yet how few there are who perform his works, and the number they do perform is out of all proportion to the number performed of works by other composers. In the programs of the orchestral concerts, where are the six Brandenburg concertos, the four suites, the concertos for violin and piano? In the programs of the choral concerts, where are the five masses, the several Passions, the oratorios, the Magnificat, the motets, and about two hundred sacred and secular contatas? And how often do you find Bach, the church composer, in the service of the church? And in nearly all these,

the Bach orchestra plays an essential part. And then, when once in a while we do hear a Bach composition, nine times out of ten, what sort of an interpretation do we hear? Whereas, in the case of all other composers, the interpreter, whether as conductor, instrumentalist, or vocalist, bends every energy to setting forth, in all its clarity, the strength and beauty of the work, in Bach's case he seems possessed with an insane desire to make it sound as odd and as ugly as possible. In the organ works, because he left something to the imagination and judgment and taste of the interpreter, giving most sparingly any hints as to registration, speed, and dynamics, the prevailing idea among organists seems to be to play those compositions in the most cruelly mechanical manner imaginable. This idea seems to have crept over into the choral and orchestral departments, and probably accounts for the atrocious shouting of the chorus in the vocal works and the playing of the noble toccata in F, transcribed for orchestra, *fortissimo* from beginning to end, with leaden-footed accents on the first beat of each measure. This may be the Bach style, but I seriously doubt it.

What is the Bach style? This is one of the unsolved problems. In studying such works as the St. Matthew and the St. John Passions, the great Mass, and the church cantatas, one cannot fail to be impressed by the emotional and dramatic, no less than by the unsurpassed intellectual content; and if they are to be performed in a perfunctory and unimaginative manner, they were better never heard. I will go so far as to say that even if it could be proved that Bach, between one and two centuries ago, performed those works in a stiff and dry manner, I would not do so today. For we are living in an age of musical storm and stress, and, facing the modern extremists, the Straussses, the Mahlers, the Regers, if we would attract the attention of the people to those sadly neglected 18th century gems, we must give them a natural, an expressive, an individual, a human interpretation that will unfold the hidden beauties of the works, works that by their sheer charm and magnetism will inspire and uplift all who come within their hearing. Wilhelm Rust has well said, "The

great contrapuntal skill which holds performer and hearer in the chains of the most perfect polyphony, the mastership of the works in their organic development, and their value and thankfulness for the purposes of study, serve only as a means for expressing his ideal. All these are the stuff through which he expresses the spiritual. Therefore, the purely technical cannot be regarded as Bach's chief greatness, although many still suppose so. His greatness rests not in the ingenious forms of which, to be sure, he is master, so that no one before or since has expressed himself in them so easily and naturally, but rather in the noble, full, and lofty spirit, which, in its mighty flight, is able to rule and control his thoughts and perceptions, and with equal ease strike the strings of a sought-for emotion, or rise into the boundless fields of free music."

THE ORCHESTRA BEFORE BERLIOZ

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This general subject has been so exhaustively treated that it is practically impossible to present any new material. The object of this paper is therefore to offer a brief synopsis of the principal developments in the history of the orchestra before the 19th century. As to the exact period at which this history should begin, that is open to such diversity of opinion that the safer plan suggests an arbitrary starting-point at the second half of the 16th century.

The history of the orchestra is naturally allied to the history of orchestration, and the development of orchestration is so intimately associated with the development of the great masters, that a review of *their* progress in orchestration would appear to be the most logical course to pursue.*

In the second half of the 16th century there was an awakening interest for instrumental music, which received its incentive from two distinctive sources — the organ, and accompaniment to solo-singing. As a natural corollary to centuries of ecclesiastical supremacy in musical composition, the organ had taken first rank among instruments, and was, comparatively speaking, the most advanced, as to both mechanical construction and correlative technique of its performers. Hence the organ was destined to become a connecting link between pure choral and pure instrumental music. In turn, the treatment of further instruments employed in religious worship instinctively received more careful attention. Little by little composers awoke to the realization that

*Since the results of my researches a few years ago were embodied in a volume entitled "The Evolution of Modern Orchestration," I beg your indulgence if this paper embodies free quotations from portions of that book.

the servile imitation of *a capella* polyphonic choral writing hitherto employed was unsuited to the characteristics of differentiated individual instruments or combinations of instruments. True, the artistic value of these early attempts was but small. Nevertheless, several tangible results are to be noted. Instrumental writing acquired a certain amount of individuality. Through search for balance of tone there was inaugurated a selective process as to the permanent value of each specific family of instruments. Instrumental adaptation of choral imitation led to contrast. Expansibility of musical thought was quickened.

The second and more powerful incentive that instrumentation received was from monody, in connection with which its function as accompaniment in simplified form was demonstrated. During the two centuries preceding the era under discussion, the miracle-plays and representations of similar purport had had recourse to musical support, though of a nature disjointed and irrelevant, whereas the efforts of the troubadours, minstrels, and minnesingers embodied solo-singing to instrumental accompaniment, and contained elements of the dramatic. The very nature of the monodic principle was inseparable from instrumental accompaniment, and the primary causes that led to monody, namely, expression and dramatic effect, would in themselves insist upon a keener appreciation of instrumental combination as to selection, distribution of parts, dynamics, color-scheme. This is borne out to a limited extent in the later works of both Peri and Cavalieri, whose instrumentation, though crude, paved the way for their greater contemporary and eventual successor, Monteverde. Even though the bulk of the figured-bass accompaniment was assigned to the harpsichord, Peri's "Euridice" called into requisition one viol, three flutes, and a triplet of instruments of the lute variety. Cavalieri made use of practically the same combination, and even recommended that a violin should duplicate the vocal melody throughout.

Monteverde (1567-1643) was instinctively a dramatic writer, so that, naturally, the employment of artistically grouped instruments appealed to him as the most flexible conveyance for ex-

pressive thought. True, his first dramatic attempt, "Orfeo," was scored for organs, harpsichords, lutes, harps, guitars, trombones, trumpets, flutes, and various members of the viol family, including so-called little French violins, constituting an orchestra of thirty-six men, of whom nearly one-third were performers upon wind instruments. But ultimately he learned to appreciate the true value of the violin, so that he proceeded to emphasize the importance of the string-band, enlarged it, and, by a judicious suppression of the weaker members of the viol family, established a body of strings that conforms, at least approximately, to the violins, violas, 'cellos, and basses of the present day.

It was not the greatest of his successors that directly furthered the cause of orchestration. Carissimi in oratorio, Lulli in opera, only incidentally enriched instrumental accompaniment as a means to an end. Of greater stability were the orchestral efforts of the secondary composers of this era, of whom Cavalli, Legrenzi, and Corelli are the most important. Cavalli established the precedent of three-part string-writing for two violins and a bass, Legrenzi of equilibrium and a fairly adequate supply of strings, whereas their superior, Corelli, by developing violin technique, made possible a style of writing that ultimately matured into the classic sonata.

The highest development of productive musical art during the 17th century culminated in Alessandro Scarlatti (1659-1725), and orchestration was aided by him to no small degree. He accepted the already established supremacy of strings, but soon realized that three-part writing did not produce even balance of tone. Consequently, he adopted a manner of writing which comprised a division of the violins into firsts and seconds, and added an individual part for the violas. It is true that these characteristics of orchestration cannot be said to have originated with him, but his persistent use thereof established a precedent of permanent value. Four instead of three notes of a chord being now properly dispersed among the strings, Scarlatti proceeded to enrich his orchestra by a logical employment of wind instruments in pairs. The harpsichord, of course, continued to hold its own, but Haendel's

principle of long-held notes in the wind against more agile string passages is already to be found in his scores, a principle of which Lulli was also cognizant.

Let us now turn our attention to the six great German masters: Bach, Haendel, Gluck, Haydn, Mozart, Beethoven.

Bach (1685-1750), comparatively a recluse, was but little known to his contemporaries. His mode of life, however, was only partially responsible for this neglect, for the fact that a German imitation of Neapolitan methods was in predominance at that time, is of especial significance. Thus Haydn and Mozart, who might have reaped incalculable benefit from his experience, were unfamiliar with the greater portion of his works. Bach added greatly to the possibilities of the instruments existing at that time — notably as shown by the *obbligato* wind parts, the gamba and 'cello solos, etc.; in the Masses, the Passions and the Church Cantatas. These proved a much larger appreciation of orchestral color than was known in music for three-quarters of a century after him. Again, in his organ works, the employment of chromatic and enharmonic modulation, the perfection of the fugue, the development of earlier strict forms, eventually caused vocal music to yield precedence to instrumental. And Bach transplanted this polyphonic style into the orchestra, with the result that the treatment of each individual instrument was distinctly melodic.

Bach's contemporaries in Italy, meanwhile, were engaged in composing church music and in writing operas that should satisfy the existing demands for vocal virtuosity. With few exceptions, they did little to advance the standard of instrumentation, although Pergolesi's writing for string-orchestra was progressive.

In Germany, regard for Italian opera was fostered by establishing a permanent home for it at Hamburg; but the evolution of orchestration was but little benefited thereby. Emanuel Bach did good service for the cause of independent instrumental music. Credit is due to Hasse for his efforts in behalf of the Dresden orchestra, and Graun added his mite to the development of symphonic form.

The orchestration of Haendel (1685-1759), though masterly, was not so conspicuously original as that of his immediate great successors. Strings as the nuclei were supported by a large number of reeds. In orchestras which included twenty-five strings, frequently no less than five oboes and five bassoons would be employed. His usual method for full scoring was to double the violin parts with oboes, and the basses with bassoons. Clarinets had as yet no status; flutes added ornamentation; the brass was fully represented in logical proportion, though it was then the custom to write high trumpet parts. Next to the violins, the oboe was Haendel's as well as Bach's favorite solo instrument. The organ played an important rôle in his oratorios, and he employed the harp freely for historic representations. Together with Bach, he was practically the last to make use of the theorbo, namely, a bass instrument belonging to the lute family, having a double neck and two sets of pegs, with additional bass strings running by the side of the fingerboard proper. The salient characteristics of Haendel's orchestration are solidity and sonority, and he obtained the best results when employing the orchestra for massed effects in conjunction with the chorus.

Gluck (1714-1787) was essentially a reformer, not an innovator. He contributed but little to independent orchestration, although, considering the age in which he lived, none have excelled him as an interpreter, by means of the orchestra, of pathetic expression, or in the use of appropriate instrumentation, varied and rich tone-coloring. On the other hand, Gluck relied to an excessive degree upon the string-band, and his orchestral writing lacked that balance which the contemporary and sequent classicists regarded as the fundamental requirement. Notwithstanding, his instrumentation exhibits many original insignia that are worthy of record. Thus he demonstrated the dramatic power of low-written violas, made varied and characteristic use of the tremolo, was the first to introduce mutes into the orchestra in his "Armide," and caused the trombones to emerge from their hitherto menial subservience, and stand forth in all their dignity and tragic power of portraying peace, sorrow, fear, religion, majesty. And

by proving the superior effectiveness in employing a group of three trombones, he established a precedent that has been endorsed by all subsequent composers.

The concert orchestra was now rapidly winning wider recognition, since Haydn and his contemporaries, Sammartini, Gossec, Grétry, had already excited marked attention. In 1770 the "Concerts des Amateurs" were founded by Gossec, followed shortly by his reorganization of the "Concerts Spirituels." And but a few years later the Leipsic Gewandhaus, of which Hiller was the first conductor, was placed on a permanent basis, being largely due to his untiring efforts in behalf of orchestral concerts. The value of Gossec's persistent energy in both building up the standard of already existing orchestral organizations and in establishing a new one is twofold. For not only was the French public educated to encourage home talent to seek expression in independent orchestral language, but also, by affording these same French aspirants frequent opportunity for hearing the masterpieces of foreign contemporaries, the French style of writing for the orchestra was immensely strengthened and broadened.

Meanwhile, not the least of the inceptive stimuli leading to the discovery of the proper constituency of a perfectly balanced orchestra must be credited to the Mannheim orchestra, which became celebrated under Stamitz and Cannabich. At the time of Mozart's birth, that organization embraced a string-band of ten first violins, ten seconds, four violas, four 'cellos, and four double-basses. It will be seen at a glance that, excepting a paucity of violas, the value of plentiful strings and their numerical relation one to another was keenly appreciated. The wood-wind was likewise logically represented by two flutes, two oboes, two bassoons, to which clarinets were added some ten years later. There were also four horns, trumpets, and trombones, kettle-drums, an organ, and a chorus of twenty-four voices. Sentient appreciation of careful rehearsal leading to a high standard of rendition had already found a champion in Emanuel Bach, and this objective was jealously fostered by Gossec, Stamitz, and Cannabich, all of whom devoted themselves assiduously to the obtainment of

purity of tone, equality of dynamic force, precision and coöperation, elasticity, phraseology, *nuance*. Naturally, the violin, by virtue of artistic merit and paramount importance, received their most careful attention, in consequence of which the standard of the strings as a whole was elevated to that proficiency which made it possible for the classicists to employ them with such freedom as had never before been essayed.

Haydn (1732-1809) was the third great orchestral innovator in historic evolution, and from him dates the beginning of modern orchestration, just as Bach represents organ and Protestant church music, Haendel the oratorio, and Gluck the drama. Monteverde established the precedent of a nucleus of strings, Scarlatti adjusted their tonal balance, but Haydn readjusted the equilibrium of the orchestra as a whole. Though he used no new material, Haydn instituted a freer method of employing each instrument according to its peculiarities and powers. Despite the fact that he was addicted to the custom of three-part string-writing as established by Cavalli long before, he developed the art of welding the component parts firmly together, and thereby secured vitality and elasticity. The strings were now one complete and compact body. Only the violoncello was as yet subservient, and the harpsichord was still retained. In the distribution of the parts for the wood-wind, he at first imitated Haendel's usual methods of merely reënforcing the string-parts in unison. But having benefited by practical experience, and especially after the appearance of Mozart upon the arena, Haydn's writing for the wood became freer. The oboe, whose functions are now largely supplanted by the more feminine and soulful clarinet, was much used as a solo instrument. And when at last the great classicists came upon the discovery that by supporting a solo instrument with held chords in the wind, they could attain a more pliant mode of expression than had been possible in the earlier stiff and formal polyphonic style—from that time on a new and poetic pathway was opened up, and the modern style of writing for the wood-wind may be said to have fairly begun. In the use of the brass Haydn was conservative. Trombones were absent from his

symphonic scheme, and the province of trumpets, if they were used at all, was exceedingly primitive, so that only the horns gained greater freedom of treatment.

When Haydn wrote his first symphony at the time when Mozart was in his infancy, he employed, in addition to strings, only two oboes and two horns. By the end of the 18th century, the normal symphonic orchestra had been increased so as to include strings, two flutes, two oboes, two bassoons, two horns, two trumpets, and kettle-drums. To these were occasionally added two clarinets. The *rôle* of trumpets, as well as of kettle-drums, was to augment the effectiveness of climaxes, to add virility, or to suggest martial portraiture. Finally, his "Creation" embodies successful expedients for descriptive writing. In this masterpiece, the strings, together with a full complement of wind instruments in pairs, are further augmented by the usual kettle-drums, a double-bassoon, and three trombones—an aggregation which, apart from the manner of using it for the purpose of tone-painting, is typical of Beethoven's enlarged orchestra as employed in his crowning graphic movements.

In turning to Mozart (1756-1791), we find that he followed and elaborated Haydn's symphonic instrumentation, but he added greater freedom to the strings, more variety and contrast to the wood, developed the art of combining wind accompaniment and instrumental solo effects, and in general illustrated the capabilities and ideal functions of each specific instrument. It should be said with emphasis that sensitive regard for individualistic tonal tints in instrumentation was one of the most conspicuous attributes of Mozart's genius, and despite the fact that already the masters of his epoch had had recourse to the application of variated tone-color, nevertheless Mozart is universally considered as having been the first to do so in a really successful manner.

Mozart's employment of the symphonic orchestra was one of conservatism, as illustrated by the G minor symphony, from which even trumpets and kettle-drums are debarred. Peculiar to the scoring of his greatest symphonies is the consistent use of but one flute, whereas the remaining wind is represented in pairs.

Delicacy was the key-note for the wood-wind. For example, he delighted in embellishing a melody by the combination of violins redoubled in the octave by a flute and in the sub-octave by a bassoon. Another distinguishable trait of his was the substituting of an oboe for the violins in the above combination. It is true that for *tutti*s Mozart was satisfied with certain conventional methods, such as an exaggerated use of wood-wind passages in thirds and sixths. But this practice was common likewise to Beethoven, and not until after the advent of the Romanticists did it fall into disuse, indeed, no less a modern conservative than Brahms was content to adapt classical mannerisms of this nature. But only subsequent to Mozart's visit to Mannheim, when he was twenty-one years of age, and not until after he had convinced himself of the indispensability of the clarinet — that sympathetic medium between high and low wood-wind — was it possible to give adequate variety of color and effect to this hitherto rather homogeneous secondary choir. And thus, concurrent with the emancipation of the wood-wind from many stereotyped formulas, was the recognition that clarinets began to command in Mozart's orchestral scheme. Again, although Mozart's sunny nature would not naturally conceive such morbid and sentimental effects as were elicited by Weber from the lower notes of the clarinet, he at any rate appreciated a certain value of such tones by employing them in the course of flowing passages, as in the finale of "Don Giovanni." Mention is due, at this juncture, of the prominent appearance in the "Zauberflöte" of the obsolete basset-horn, since, as will be recalled, it belongs to the lineage of clarinets and is now superseded by its descendant, the bass-clarinet.

Mozart's requisitions upon the brass show but a slight improvement upon those of Haydn, excepting that his style of writing for it betrays better judgment. A demand for more than two horns was rare, and occurs, strange to say, in his earlier works, in some of which he employed four. Later he again exceptionally used this number in "Idomeneo." Consistent with the usage of his predecessors, it was only in church music for redoubling the voices and in operatic works for dramatic effects

that Mozart drew upon trombones, at first sparingly, eventually, as in the "Zauberflöte," more freely, and Gluck's precedent of employing them in three-part harmony was sustained.

To summarize: Mozart explored the resources of the orchestra as opened up by Gluck and Haydn. He combined and interchanged polyphonic and monophonic styles of writing in a most felicitous degree. He wrote for the strings in such a manner as to insure absolute independence and stability. The wood-wind gained in freedom of solo expression, and acquired that individuality of treatment which was its own by right. Especially the clarinet owes its absorption into the orchestra to Mozart, and from him dates the genuine origin of varied and contrasted tone-coloring.

The instrumentation of Beethoven (1770-1827) bears the unmistakable impress of his own individuality, and purely sensuous tone-effect is ever subordinated to the inceptive aesthetic scheme and clearness of thematic delineation. One feature of Beethoven's greatness is emphasized by the self-restraint he exercised in usually making demands for but a modest apparatus as the interpreter of his orchestral conceptions. Thus, in spite of being tremendously progressive, and betraying at every step the inclination to enlarge the scope of his creations in every way, he was content to employ Mozart's scoring for all of his symphonies excepting the Fifth, Sixth, and Ninth — that is to say, strings, the four usual wood-instruments in pairs, two horns, two trumpets, and kettle-drums, were practically sufficient for his needs. This numerical distribution of parts differed but slightly in all but the above excepted symphonies. Comparing this aggregation with those in Mozart's three representative symphonies, we find, as the only difference, that Beethoven's wood-wind includes two flutes in all but the Fourth Symphony, and that clarinets were now enrolled as a permanent adjunct to the orchestra. Two horns sufficed for them all except the Third, "Eroica," where three are to be found, this being, moreover, the first time that more than two had been employed in symphonic writing by Beethoven.

The orchestral canvas of the Fifth, C minor, presents the coöperation of a piccolo flute, a contra-bassoon, and three trombones; all of these, however, remain silent until the victorious entrance of the Finale. To the Sixth, the Pastoral, are added a piccolo flute, and two trombones instead of three, whereas in the Ninth, the usual symphonic cohort is supplemented by a piccolo, a double-bassoon, four horns, three trombones, and human voices. It is worthy of note that this new departure of employing a second couplet of horns in the symphonic scheme concludes the evolution of the classical orchestra. For the incorporation into the concert orchestra of the oboe da caccia, resuscitated in the form of the English horn, of the modern bass-clarinet, of the ophicleide and the usurper of its functions, the bass-tuba, was an outgrowth of the Romantic Movement. Likewise the harp, in spite of its venerable origin, was, during the 18th century, an adjunct to the operatic orchestra only, for histrionic effects and historic representations.

In writing for the strings, Beethoven attained a degree of excellence that has never been surpassed. He fulfilled every requirement, whether of solidity, sonority, flexibility, or delicacy. With bold and vigorous strokes, he infused warmth and increased vitality into the inner and lower voices, and the quartet being thereby more closely knit together, the resultant effect was that of breadth and power. He was the first to carry the orchestral violins into the ethereal domain of their highest range in the overture to "Egmont." Beethoven elevated the violoncello once for all to its proper sphere as an emotional and heroic interpreter. The violas likewise gained in individuality, and in the last movement of the Ninth Symphony even divided viola parts are to be found.

Beethoven was especially happy in discovering the ideal potentialities of the wood-wind, and from him originated the practice of reuniting the higher species both in contrasting and amalgamating choirs. No better model for successful flute-writing can be cited than that in the Allegro of the "Leonora" Overture, No. 3; and the genial attributes of the oboe which, though latent, had never before been exposed, are fittingly treated in the Scherzos

of the Pastoral and Choral Symphonies. The clarinet was now a regularly constituted member of the orchestra, and specimens of characteristic writing for it are to be found in the slow movements of the symphonies in B-flat and A, and also in the Finale of the "Eroica," where a judicious introduction of clarinet arpeggios lends warmth and color to the *melos*. Perhaps no other orchestral instrument received more careful consideration from Beethoven than the bassoon, and his partiality for it resulted in detaching it from its former subservient position as bass for the wood and horns, and elevating it to the dignity of an equal associate with the remaining wood-wind, with especial regard for the quality of its tenor range.

Classic conservatism in the use of the brass found no exception even when consigned to Beethoven's inspired pen other than the previously mentioned augmentation of horn-parts and the more frequent requisition for trombones. In conclusion, the kettle-drums must receive especial mention. It will be noticed that as yet but passing reference to them has been made in these pages, for it was left to Beethoven to discover their genuinely tragic resources. He not only enlarged the scope of the instruments by having them tuned to intervals other than the conventional fourth and fifth, but gave them expressive powers such as had never been attained before. Consequently there was added to the orchestra a practically new member, since he caused the tympani to respond to his dictates, as it were, with warm and throbbing pulse-beats, at times permeating, dominating, subduing the entire orchestral color-scheme.

Greatest of classic orchestral masters, Beethoven brought the symphonic orchestra to its highest development, discovered the utmost capabilities of each and every instrument, increased the efficiency of both strings and wood-wind, and incidentally discerned the genuine worth of the violoncellos, bassoons, and kettle-drums. The functions of the horns likewise acquired wider significance, and the trombones were reserved for the portrayal of noble dignity and ornamentation.

During the development of Beethoven's mighty conquests, Paris continued to attract aspirants to fame in operatic lines, whereas modern church music found a worthy representative in Cherubini, whose orchestration is sonorous, flexible, varied, and vivid. Two native composers of opera in serious vein, Méhul and Lesueur, contributed essentially to the development of French instrumentation. That of Méhul was still somewhat heavy, but embodied sonority, novel combinations, and at times a certain melancholy coloring. Lesueur was one of the pioneers in the use of grand and majestic combinations. The most prominent followers of Grétry in the lyric *genre* were Boieldieu, whose instrumentation is conspicuous for its daintiness, variety, and contrast; Auber, master of clear yet effervescent scoring; Hérold, whose orchestra is compact and well balanced; finally, Halévy, an exponent of both varied and massed effects. Italian instrumentation was advanced especially by Spontini and to a certain extent by Rossini; the former inaugurated the practice of doubling and redoubling the harmonies in massed combination. French opera was also greatly influenced by Meyerbeer, who imparted to the orchestra massed effects, novel and rich detail, characteristic individuality. Credit for the development and perfection of symphonic form and orchestration is due to the great German classicists alone; but the evolution of the genuinely dramatic resources of the orchestra rests largely in the hands of the French composers preceding the ascendancy of the Romantic Movement.

The end of the 16th century was the arbitrary starting-point for this review. The beginning of the 19th shall be the arbitrary ending-point. The temptation is great to include at least the so-called founders of the Romantic School, Spohr and Weber, if not Schubert and Mendelssohn, possibly even Schumann. Such names, however, will undoubtedly be referred to in a masterly manner by Mr. Stock in his paper on "The Orchestra Since Berlioz."

THE DEVELOPMENT OF THE MODERN ORCHESTRA

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The development of the orchestra since Beethoven has a great many peculiar and striking features of its own, and when the development of orchestral music in general and of the orchestra since Beethoven in particular is considered, a veritable mine of interesting facts is revealed. Of course, very much has been accomplished along orchestral lines since Beethoven, and it would almost appear that the real development of the orchestra began through him, with him and after him. In no other branch of musical art is the development so absolutely logical and plainly traceable, or so gradual, as in the field of orchestral music.

In the Third, Fifth, and Ninth Symphonies of Beethoven we contemplate with wonder and awe how the highest and most mature mastery in the handling of musical form is combined with a glowing creative power such as is bestowed only upon one who stands at the topmost peak of genius. Beethoven's orchestra technique, his handling of the different instruments, the individualizing of the tonal character of each of them in such manner that, for instance, it would be impossible to imagine a phrase or melodic passage which he wrote for the oboe as being of equal significance or charm if played on the clarinet or flute, was only a very small item compared with all the elements he introduced into the orchestra of his day. His mastery of the orchestra was indeed developed to an extraordinary degree for the time when he lived, and when he created his most noteworthy works, and which unquestionably would have been developed still further had he been spared that most awful fate that can befall a musician — the fate of growing deaf. The ancient German proverb, according to

which care is taken that no tree shall grow until it touches heaven, found in Beethoven its application, and its man.

Aside, however, from all art of instrumentation, or skill of orchestration, which stands within the caprice of the day, and always will be subject to the caprice of the day, and which is an element dependent upon the technique and capabilities of orchestral players, and has to rely upon the number, and character, of various kinds of stringed, wood, brass, and percussive instruments at disposal, and upon the skill of devising or inventing new instruments — aside from all this, Beethoven as a symphonist was excelled by no one, and is not likely to be excelled; and when he had spoken his last word, it was but natural that after him there should have been a silence in the symphonic realm. But it was not long before the romanticists came into the tonal kingdom, and the claim certainly may with justice be made for the chief representatives of the romantic school, Weber, Schubert, Schumann, and Mendelssohn, that they are still the most popular composers of our day. Weber was the first German opera composer who understood how to employ in his "Der Freischütz," "Oberon," and "Euryanthe" a wealth of folksong-like melodies, and to develop them in skillful, and oftentimes in highly artistic fashion, thus creating music which, while it was perfectly suited to the dramatic situation on the stage, was at the same time fully in compliance with the tonal laws of that time. Weber's employment of the *leitmotiv*, which later Wagner brought to the highest possible development as a means of characterization, is deserving of the widest recognition and commendation, for its use was, for Weber's time, a daring innovation. This treatment of the orchestra is, in many respects, strikingly modern, and the handling of the French horn and every member of the wood-wind section must have been the cause of much wonderment to many of his contemporaries. Weber was fully imbued with the true romantic spirit, and the gift of musical characterization found in him the greatest master of his time. Schubert, Schumann, and Mendelssohn also followed a progressive path in the field of orchestral music, let alone their epoch-making services for the German "Lied," or their wonderful

offerings along the lines of chamber music, which later was developed to such perfection by Brahms. In the meantime events and conditions had become ripe for the appearance of a new great genius, and Dame Fortune was kind enough to select as a birth-place for this newcomer a little town in France, La Côte St. André, and bestowed upon him a very interesting name — Hector Berlioz. No surprise that the little one turned out a veritable *enfant terrible*, who terrified the whole musical world all his life and brought misery into the hearts of many orchestral players of his day on account of the excessive demands made upon their skill.

With Hector the Terrible orchestral music commenced a new era, and fate had destined him to become the father of a very talented child, commonly known as the Modern Orchestra, which naturally inherited many of the father's peculiarities and whimsical, or at least fanciful, notions, so that it became known as the reckless child of a very ingenious father — *Ganz der Papa*. It is beyond doubt that no musician ever possessed greater originality than did Berlioz, and but a very few had the liveliness of fantasy and power of imagination that were his. His influence upon the orchestra of the day cannot be estimated too highly, for, so far as all technical questions are concerned, it was he who constantly employed new means of characterization, who literally invented new sound-combinations, new color-schemes, who brought new instruments into the orchestral body and thus created a new orchestra, the orchestra as we know it today. But Berlioz was not only the greatest progressionist and pathfinder of his time, so far as all technical matters are concerned — and his influence along these lines is still being felt — in another field, equally important, his influence has also proven of the most far-reaching benefit. This field, one must confess, is one to be regarded with distinctly conflicting sentiments, or, as the Germans say, with one laughing and one weeping eye. It is the field of program-music. It has often been pointed out that every piece of music ever written is program-music of some kind or other, and that Beethoven's *Pastoral Symphony* and his *Eroica* are

largely of this kind, and that, had Beethoven lived longer, the Ninth Symphony would have marked a turning-point in his creative life, for after the Ninth, there would have remained nothing for him to produce other than program-music. In fact, long before Beethoven program-music had been known and written. After Beethoven, Mendelssohn manifested a great preference for what we might call conventional program-music, which is apt, to a certain degree, to affect the listeners in a uniform way, provided, of course, that the limits of musical means of expression are not overstepped. Mendelssohn's extraordinarily rich fantasy, coupled with his truly artistic and romantic sensibilities, produced those peculiarly happy moments in his creative life when he was inspired to compose his "Midsummer-night's Dream," "Hebrides," "Calm Sea and Prosperous Voyage," and "Fair Melusine" overtures, which are conventional as regards strict observance of form and rule, and yet have an atmosphere of their own that is distinctly programmatic. But Berlioz went a decided step further, because program-music with him means tonal painting in the most modern sense of the term; in fact, Berlioz wrote little or nothing that in some way is not closely associated with a program-idea. It is unfortunate that when listening to most of his works one cannot avoid the impression that Berlioz as composer was more an experimenter and educator than a creator, and that even his educative influence runs solely along technical lines. His eye was kept too much on external efforts and too little on inner depth. Yet, despite this, he was qualified to achieve much that even for our time possesses importance and worth, his Requiem, the Te Deum, the symphonies, and, last but not least, his "Damnation of Faust." While they all contain much that is of empty, showy worldliness, they include also much that is intensely interesting as well as artistically satisfying.

To appreciate Berlioz one must consider that French music has always been closely connected with literary movements and ideals, and therefore has always tended to subordinate form to expression. Ever since the time of Couperin, the tendency to identify musical expressions with poetic reflection has been obvious,

and from Couperin to Rameau, then to Grétry and beyond, this line of musical ancestry is distinctly traceable, and they all were what we might call "literary musicians." Berlioz was the greatest of them all, and it is quite logical that he should have been at his best in his vocal compositions, where he had the collaboration of a text to give body and substance to his imaginations and fancies. Music with him was not only capable of conveying definite emotions, or narrating a definite series of events, but music with him had also the significance of a great, scientific problem, and his treatment of every instrument clearly shows that he developed his musical ideas from a scientific point of view, that his musical inspirations and emotions were controlled by a calculative mind; and this may be the reason why his music does not appeal to us as having real inner depth.

Meanwhile, a new genius of truly gigantic greatness had been given to German art, whose works are even today, or rather just today, the object of the most undisguised admiration and wonder—Wagner, the greatest "literary musician," the greatest musician-dramatist of all countries and all times, a universal genius in the highest sense of the word. The achievements of Wagner in the developing of the modern orchestra, the orchestra founded by Berlioz, were of the greatest, for first through him was the orchestral body organically formed and every single organic part raised to its highest possible degree of capability. Since Wagner the musicians of the orchestra must possess not only the greatest musical ability, but also a far higher degree of culture and general intelligence than was demanded of them before. Therefore, throughout the whole world today positions as orchestra players are filled and sought by musicians and artists of the very first rank. The perfect presentation of a Wagnerian music-drama is dependent first and foremost upon the quality and qualifications of the orchestra, and it was but natural, therefore, that also as regards the artistic leadership of the orchestra itself a great change should have been brought about through Wagner's achievements, a change which received its first impetus through Wagner's true Eckhardt, the standard-bearer in the long and bitter fights for

Wagner's great and noble cause, Von Bülow; in Von Bülow we have the founder and furtherer of the modern *Kapellmeister-Schule*, which developed out of mere time-beating the great art of orchestral-conducting known to the present generation, the modern director-school, out of which, however, there has grown an element which also has to be regarded with one laughing and one weeping eye, namely, the present-day virtuoso attitude at the director's desk.

But, to return to Wagner and his art, one might be tempted to say that no other German composer was so thoroughly imbued with the spirit of his nation as Wagner, and that in the works of no other German master can there be found so Teutonic an atmosphere as permeates the works of the Bayreuthian Wizard. I mean to say that Beethoven, for instance, was much more cosmopolitan in his musical thoughts, and confessed a decided fondness for musical characteristics of nations outside of his own, the Russian for instance; quoting a good many of their folksongs in some of his finest compositions, to which belong the string-quartettes of his last, most mature period, and developing such "tunes from foreign lands" to his heart's content. It has never been pointed out that the major-theme, the "Trio" in the Scherzo, the second movement from his immortal Ninth Symphony, has a distinct Russian flavor, so much indeed, that it might have been composed by either Tschaikowsky, Balakirew, or Rimsky-Korsakow, which proves that music is a universal language, the volapük of our hearts and souls. Wagner, *Uebermensch*, Philosopher, Seer, Poet, musician as he was, created a new German art, and this art created a new world for the artistic perceptions and ideals for his time and ours; yes, we may say, for all times. This art acted as an inspiring, ennobling force upon the creative activity of the productive artist who, through color or form, endeavors to beautify and idealize our every-day existence. The Bayreuth master frequently has been styled a "revolutionist in music," a charge which perhaps is not wholly unjustified, for through him many things which formerly were on top have been relegated to the bottom. If, however, the period in which Wagner

lived and worked be taken into consideration, it will be seen that the time of his activity was a veritable storm-and-stress period, a time of general political ferment and of revolutionary strivings which were not confined to France alone, but made themselves felt throughout all Europe, in fact throughout the entire civilized world. Under the influence of revolutionary ideas, Wagner created his "Faust" overture, and his "Rienzi," which is pervaded by the same spirit of elemental storm and stress. War against the oppressors of humanity, freedom in fact, and freedom in the ideal, spiritual sense of the word, was Wagner's motto at the time when he, scarcely thirty years of age, wrote, composed, prepared, and conducted his "Rienzi" in Dresden. That "Rienzi" itself made unheard-of demands upon the executive ability need scarcely be stated; still greater were those made in the "Flying Dutchman," brought forward in Dresden on Jan. 3, 1843, not many weeks later than "Rienzi," the first performance of which took place Oct. 20, 1842. Still farther went "Tannhäuser," which had its initial production in 1845, also in Dresden, and also under Wagner's direction. Each of these operas presented such a mighty advance over all that had gone before, an advance in musical as well as dramatic content, and in technical structure as well as stage technique, that there is little wonder that the orchestra, the soloists, and the chorus, as well as the entire stage *personnel* felt that Wagner had given them some very hard nuts to crack, and wholly new problems to solve. The individual treatment of each instrument, from the first violin down to the drums and cymbals, the hundreds of things of which no one even had thought at that time, the overpowering force of his big climaxes, such as we find for instance in his overtures to "Rienzi" and "Tannhäuser," all these things must have been the cause of a vast amount of headache and head-shaking in those days, fifty or sixty years ago. And then, as regards all purely technical questions in his music, the unusual leading and curving of the melodic line, the liberal use of the chromatic scale, and the harmonic progressions developed upon half-tone steps, all of which were exceedingly bold for that

time, the astounding modulations, the *leitmotiv* problem and its skillful applying and proving — all these new features, together with the new "tone-language" of the orchestra and the unbounded wealth of instrumental color, must have been confusing and perplexing for most of those who heard.

Rarely has the truth of the old proverb, that "the aims, works, and achievements of a genius can be completely and fully appreciated only by a genius," had finer application or confirmation than in the case of Wagner. Fortunately for the saving of his art such a genius appeared in due time, Liszt, the noblest, most unselfish musician of all ages.

Liszt, himself a genius in the truest sense of the word, was one of the first to grasp, in its full significance, the Wagnerian "music of the future." What could say more for Liszt's unshakable belief in Wagner's cause, or tell more plainly of his nobility of spirit and broadmindedness, than that in Weimar itself, the place where Goethe and Schiller had lived and strived, and the place which was one of the noblest centers of German art, he should produce two works ("Tannhäuser" and "Lohengrin") of a composer who in the meantime had become a revolutionary fugitive. It was one of the many kindnesses of the destiny bestowed upon Wagner that he was permitted safely to reach the free mountains of a free country, Switzerland, and there to prepare for new deeds of greatness. The air of woodland and mountain, the freedom of the Swiss Alps, they all played a helpful part in the creating of Wagner's mightiest and most pretentious work, "The Ring of the Nibelung." In this work the musician-dramatist Wagner made known to the world the real nature of the "music of the future," and he also showed that all his earlier productions, from "Rienzi" to "Lohengrin," were but advance-couriers, which he had sent out into the world to prepare the way worthily for that which was to come. Soon, however, was given forth another mighty music-dramatic creation, "Tristan and Isolde," that overpowering love-drama in word and tone which, in the strength of its eloquence, has no equal, and probably never will have. It was written and composed in

its entirety in not more than two years. Then came a new master-stroke of a wholly different nature, "The Mastersingers of Nuremberg," that humor-filled, brightly-colored, comic opera of four hours' duration, which well may be considered as the most satisfactory and most complete of all his creations. It would lead too far afield to point out here the really fabulous development of the orchestra accomplished through these works. In every creation of the master, beginning with "Rienzi," the musician is always found wisely deliberating with the poet, and it may be of interest to quote here what Wagner himself once stated on this point: "No material," he says, "can attract me, except such as appeals to me not only in its poetic, but simultaneously in its musical values. Thus before I even start to fashion a verse, I am already filled with the musical perfume of my creation, I have all tones, all characteristic motives in my mind, so that when I have the verses completed and the scenes in order, the actual opera is ready, because the detailed musical treatment is then little more than a quiet and thoughtful afterwork, which the moment of actual creation has preceded." This statement certainly throws some light upon the wonderful secret of Wagnerian creation, for it shows why with Wagner the tonal, orchestral element forms a perfect and harmonious whole with the scenic and dramatic action on the stage, and the text of his libretto as well.

In summing up the main characteristics of Wagner's wonderfully perfect orchestration it is at once apparent that he was not much influenced by Berlioz; in fact, Wagner seems to have been little interested in the doings of this great master of instrumentation, and there is no reason why Berlioz' works should have appealed to Wagner's fancy. However, his "Rienzi" shows the influence of Meyerbeer, certainly a composer of remarkable abilities, whose craving for the sensational interfered with his reaching the topmost heights of musical achievements. We find much in the score of "Rienzi" that is bombastic and noisy, truly Meyerbeerian in form and outline; but it also contains a good many of Wagner's own characteristics, and the rich, velveteen

tone-color peculiar to his manner of orchestration is already traceable. "The Flying Dutchman" shows a radical departure as regards the treatment of the different instruments; Wagner, the revolutionist, had arrived on the scene, and his innovations as regards the amalgamation of music and poetry, of scene and dramatic action, had already entered upon their first state of development. The Meyerbeerian mood had outlasted its usefulness, for now the influence of Weber and, perhaps Marschner, makes itself strongly felt. In fact, one could easily conceive in the "Flying Dutchman" a logical successor to Weber's romantic operas, especially "Oberon" and "Euryanthe," and Marschner's "Vampyr" or "Hans Heiling" as well, all of which are most remarkable for the truly romantic atmosphere with which they are imbued. "Tannhäuser" and "Lohengrin" belong in the same class, but show a great advance both in the treatment of the dramatic situations, and even more in the handling of the orchestration. For the first time Wagner's fondness for separated groups of string-instruments is most apparent, as, for instance, in the second act of "Tannhäuser," where in the "Sängerkrieg" we find most beautiful passages for divided violas and 'cellos, and for the first time we find a very important part assigned to the harp. Beautiful effects are obtained by the use of the wood-wind section, unsupported, in Elizabeth's prayer; the English horn comes to its own during the song of the Shepherd in the first act, the bass-clarinet makes its first appearance, together with the entire wood-winds, in Elizabeth's prayer, mentioned before, and very expressive solo-phrases give this important member of the wood-wind family a chance to speak for herself, which had happened only once before, through the kindness of Meyerbeer, who, in his opera, "The Prophet," gave her an opportunity to shine in somewhat reflected glory. More conspicuous is the orchestra used for "Lohengrin," for, instead of groups of two for each instrument of the wood-wind section we find three; three flutes, one interchangeable with piccolo, three oboes, one to change with an English horn, two clarinets and one bass-clarinet, and three bassoons. Greater liberties are taken with divided strings than

heretofore, and wonderful color-tints are obtained through the use of the wood-wind section, which by the employment of the "third instruments" has gained in distinction and firmness, revealing endless new possibilities for color-effects, new meanings for characterization. The strings are treated in an equally ingenious manner, and wonderful results are obtained in the *Vorspiel*, for instance — still speaking of "*Lohengrin*" — where ethereal chords, given out by divided violins in their highest range, alternate with soft harmonies in the higher wood-winds, and where the *Lohengrin-Motiv* first appears in the first and second violins, then to be taken up by the entire wood-winds, to be followed by divided violas, the 'cellos and basses and the four horns, and finally by the entire brass section; three trumpets are used, as in "*Tannhäuser*," instead of the traditional two, in connection with the usual three trombones, and the bass-tuba adds to the volume of tone from the brasses a greater sonority and depth than that formerly obtained by use of the ophicleide, which so much appealed to Mendelssohn's fancy.

Wagner's next, most gigantic work, "*The Ring of the Nibelung*," again reveals many new points of interest in the endless variety of tonal combinations, as well as in the much greater number of instruments employed. Instead of groups of three for each wood-wind instrument, as used in "*Lohengrin*" and "*Tristan and Isolde*," there are four of each now, which means four flutes, or two flutes and two piccolos, three oboes and one English horn, three clarinets and one bass clarinet, three bassoons and one contra-bassoon; of horns there are four, sometimes eight; of trumpets there are three, and one bass-trumpet; of trombones there are three, and one contrabass-trombone, which is of wider bore and therefore has a lower range than the ordinary bass-trombone; there are, in addition to the brass instruments just named, two tenor-tubas, two bass-tubas, and one contrabass-tuba; two pairs of kettledrums and some percussives complete this marvelous array of instruments, to which, last, but not least, a great body of strings and six harps must be added. Most astounding are the results obtained with this enormous force, not only in big,

forceful climaxes, but in many other aspects, first of all, the wonderful contrasts of instrumental combinations, of which there is again a countless variety, oftentimes obtained with most modest means; in "Das Rheingold" for instance, the wonderfully impressive Introduction, followed by the Rhine-Maiden Scene, with its accompaniment of undulating figures in the upper strings, and the employment of almost crystallized blendings of wood-winds; in the entire "Ring" the frequent employment of the different wood-wind quartets offers wonderful opportunities for novel effects and striking characterizations, so that now and then the three oboes and the English horn appear alone, or the three clarinets and their loving, tender-hearted mother, the bass-clarinet, on other occasions the four horns together with the bass-tuba, or the four trumpets with the four trombones. Very interesting and strikingly characteristic parts are also assigned to the quartet of tubas, which, in connection with the bass-tuba, are chiefly used to depict episodes of rather material significance, brutal force, as expressed, for instance, in the uncanny harmonies of the Hunding-Motiv, in the first act of the "Walküre." New ideas are also developed in the treatment of the strings; for instance, the employment of five solo 'cellos in the "Walküre," many divided parts for violins, arpeggios for violas and 'cellos, in Siegmund's Love-Song, for instance. The orchestration of the Forest Scene, in the second act of "Siegfried" speaks for itself, and the "Funeral March at Siegfried's Death" as well as the entire Finale from "Götterdämmerung" belong to the greatest achievements in orchestral literature. The mighty Wagnerian structure, the art-work of the future, was completed, but Wagner was not quite satisfied until he had added two other great works to his list of colossal achievements, his "Mastersingers of Nuremberg," and his sacred opera "Parsifal." With the latter work he brought to an end his tremendous and unparalleled activity in the domain which he created for us all, the Music-Drama. Twenty-nine years have passed since his death, and who shall say what is to come? Wagner's art-work, and the mighty influence of his wonderful creations are but beginning gradually to mature within us and to bear fruit.

His works are of the most enduring and widest significance, not only because of their artistic worth, but because they prove, by their free and absolutely independent style, the existence of a universal art-ideal, which requires no fixed or conventional form in order to make itself understood, an art-ideal which enables us to receive, with new and keener pleasure and enjoyment, the creations of all the great masters in the realm of the dramatic-musical, the works of Gluck, Mozart, Beethoven, and Weber, as well as those of the great writers of the present day.

Many masters came with Wagner, through Wagner, and after Wagner, and every nation has contributed its quota to this illustrious company which has assisted in the further developing of modern art. Berlioz found in Liszt a mighty champion and combatant for his program-music doctrines, and these doctrines were soon carried still farther by the creation of Liszt's symphonic poems, and the "Faust" and "Dante" symphonies. Upon Brahms the honor was bestowed to become Beethoven's successor in the realm of absolute symphonic music, to advance the German "Lied" along the lines laid down by Schubert and Schumann, to discover new fields in chamber music, and to retain, in style and expression, the principles of purity and true artistic beauty known in the days of the great classicists. Bruckner, in orchestral matters strongly, too strongly, influenced by his love and unswerving devotion to Wagner, applied the Wagnerian style to his great symphonic creations, and achieved results from which we of today, and particularly those who follow, may hear and learn more. If we are justified in calling Berlioz the Beethoven of France, César Franck certainly merits the title of a French Brahms, for he achieved much in the fields of orchestral music and general composition. D'Indy is perhaps the best proof that Franck "made a school," and it would be a sin of musical omission to speak of orchestral music without mentioning another Frenchman who "made a school," and still is making it, Bizet, the genius-composer of "Carmen." It can be stated with all confidence that seekers for knowledge in orchestral matters can derive a hundred-

fold greater practical good from the study of the score of "Carmen," than from a dozen instruction-books on instrumentation. Some of the scores of Johann Strauss, the Waltz-King, also furnish most excellent material for studying purposes; their practical value from this point of view has never been fully appreciated.

Still greater would be the sin of omission committed were there left unmentioned the notable achievements of Verdi, who, with his great operas, placed new laurels on the fame of Italian opera, and who, in the course of his wonderful progress from "Ernani" and "Il Trovatore," to "Otello" and "Falstaff," developed epoch-making tendencies which have been of such significance for the art of his people, and his nation, that they are surpassed only by the similar achievements in Germany by the master-creator of "Rienzi" and "Die Meistersinger." Wagnerian influence, not only as regards the treatment of the orchestra, but still more so in the handling of dramatic situations in conjunction with their musical characterization, makes itself strongly felt in Verdi's last and best operas, especially in "Otello." Verdi was the mastersinger, the eternally young, and therefore immortal Walther von Stolzing of Italy. His successors, especially Mascagni and Leoncavallo, devoted themselves to the sensational realistic and brutal, and their works for a brief period remained triumphant heroes of the operatic battlefield, until it was given to Puccini to re-establish Italian opera upon a more legitimate and artistic basis, proving that his capabilities and achievements are far more substantial and greater than those of the composers of "Il Pagliacci" and "Cavalleria Rusticana," and that he was destined to be Verdi's successor.

In darker Russia musical life during the last forty years has been making itself more and more manifest, the chief impulse being given by Tschaikowsky, after Glinka, the "prophet-patriarch" of Russian music, and Moussorgsky, the musician-dramatist of the earlier period of Russian orchestral music, had given the first impetus to its development. Nobody would deny that Tschaikowsky's masterly orchestral works, especially his great overtures,

symphonies, and suites, represent an inestimably valuable enrichment of modern orchestral literature. The saying that Tschaikowsky's music sounds much better than it really is—in contrast to classic, of which many of us believe that it is really much better than it sounds—this saying is perhaps more than a half-truth, but in both cases one should find it difficult to determine whether to apply this in a praising or fault-finding sense. But we all must agree that Tschaikowsky's music is extremely rich in mighty and compelling moments, moments that are filled with a fairly overpowering elemental passion. To mention just the first and last movements of the "Pathetic," the first and last of his "Manfred," or the slow movement from his Fifth, the E minor Symphony, in all of which a glowing, self-consuming passion makes itself felt, the hopeless yearning of a man terribly unhappy, or, perhaps, of a whole nation sunk in deepest misery. These seem to be the fundamental moods of Tschaikowsky's symphonies. His handling of the orchestra is that of a genius, and his music is of that kind in which every note sounds and sings.

The founders and adherents of the Russian school have been marvelously industrious and wonderfully prolific, and a great many of them have been uncommonly gifted. Rimski-Korsakow has produced a great number of operas, besides a large quantity of compositions for orchestra, all of which, or nearly all, are pronouncedly national in matter and manner, being built largely upon the folksongs of the country. Glazounow has adhered less closely to the purely national element, but is already the author of eight symphonies and a large number of other orchestral works. Rachmaninow is another very promising talent among the great number of prominent writers of the modern Russian school, and every one of them is a past-master of orchestration, and the scores they penned have helped to widen and enrich the possibilities of the modern orchestra.

Even to the cold Northland musical development has spread, and much is yet to be expected from this part of the world, and especially from Finland, where Sibelius has established himself as an orchestral writer of extraordinary abilities. England,

too, has brought a notable genius into our sphere, Elgar, whose orchestral technique includes a deal that is new, interesting, and beautiful. Avoiding the ultra-modern tendencies of Richard Strauss, he succeeded in blazing his own pathway and achieving something "new" in the strictly artistic sense of the word. His greatest choral work, "The Dream of Gerontius," is unique of its kind, the work of a genius, who even in this so-called enlightened age has the free courage of a golden conviction, a truly great artist who in his works expresses that which, two hundred years ago, Johann Sebastian Bach repeatedly manifested in his mighty creations: "I am a Christian, and I am proud of it!"

It might be interesting to return once more to France, to mention just a few of her most prominent modern writers, Saint-Saëns, for instance, one of the most prolific masters of that school, who developed in his symphonies and symphonic poems some of Liszt's tendencies as regards the treatment of short, yet plastic themes. His "Samson and Delilah" is, next to Verdi's "Aïda," the most interesting and characteristic opera of its kind, being fully imbued with an oriental atmosphere that has a fascination of its own. In d'Indy, one of the chief representatives of modern French music since Franck, and one of the most successful and sincere disciples of that master, we all admire a musician of most profound abilities, whose orchestral compositions have not yet found the appreciation they deserve. D'Indy and Debussy are unquestionably the two great French composers of the present time, and it is to the latter, Debussy, that the eyes and ears of the entire musical world are turned in great expectancy; it is also true that we believe in him as the founder of a new school, which will be free from all traditions, a new idiom in music, devoid of all rules and regulations of by-gone days, an entirely new form of musical expression, a free, independent musical art. How much Debussy has already attained to reach the gate to a new paradise of music, is difficult for us to say. That he is the greatest of modern colorists, nobody could deny, because all his works appeal to us for their ultimate refinement and delicacy of expression, their unexpected and, therefore, always interesting harmonic and melodic

ideas and their fascinating orchestration. How much he will accomplish as regards the solution of future problems remains to be seen.

To Richard Strauss, the greatest musician of our time, belongs in any case the credit of having, after Wagner and Liszt, developed the orchestra to the highest possible technical capability. It was left to Strauss to speak the most important word — and unfortunately also the last — where the symphonic poem after Berlioz and Liszt is concerned. Strauss's "Don Juan," "Death and Transfiguration," "Till Eulenspiegel," and "Zarathustra" are acknowledged to-day by the whole musical world, and are admired as creations of a heaven-gifted genius, but his "Don Quixote," "Life of a Hero," and "Symphonia Domestica" are regarded by many with conflicting emotions, for they leave the feeling that in them the musical Hercules of our day was approaching the dividing-line in his course. And, after the putting forth of these last named works, the change in his creative activity was unmistakably disclosed. Out of the symphonist developed the musical dramatist, and after all, it was but natural that Strauss should turn to that line of work for which his native talent and his creative endowment so peculiarly fit him. Strauss lives and works in color-sensations, he thinks and sees in colors. That which Debussy is striving to attain in the realm of color-music, and that which he already has achieved in his finest work, "Pelleas and Melisande," Strauss achieved in far more sensational but less artistic fashion by means of his setting of Oscar Wilde's "Salome," and von Hoffmannthal's "Elektra."

With the appearance of Strauss's "Salome" we enter upon a new phase, a new epoch in the development of the orchestral idiom. It is a new element which we could regard with something closely akin to disapproval, were it not for the fact that this new art-product has been evolved under the high pressure of modern overculture, and is therefore the true child of our time. Our time is under the influence of nervous excitation, and "Salome," or "Elektra," which are still the most sensational art-products of our day, are nothing more or less than the faithful

reflections of psychological experiences familiar to present-day humanity. The optimists, and especially the "Straussites," turn somersaults in sheer joy and exhaust their every resource in trumpeting forth the glory of these mighty deeds of their hero, Richard the Second. The pessimists sit in sackcloth and ashes, and lamentingly proclaim the approaching end of all musical art. But we should not forget that Strauss, and Debussy as well, are still young as composers, and no hearer of their works can yet make the claim that the listening was tedious and devoid of interest. That is at least something, and the future will tell the rest.

Little that is worth mention is being accomplished at the present time in the domain of "absolute" symphonic music. It might almost be said that modern orchestral works are distinguished by bodily wealth and mental or spiritual poverty. "Nowadays nothing is the most that comes to the majority of our composers, and then they proceed at once to orchestrate and instrumentate it in the most brilliant and gorgeous fashion." To be an artist, to be a composer in the true sense of the word means, "to live within and to strive upward." And it is just this which at the present day is so difficult for the artist to do, just what is made hard for him through the modern mode of living and through the necessity that it forces upon him of complying with the social obligations of existence. This it is which more than anything else stands in the way of the development of American native art. There is no lack of talent, on the contrary there is talent in abundance. There is a great deal of music-making in America, and very good music-making too, and it is all done with a great deal of real earnestness and much artistic pride. Of composing there is also a great deal, but too much of it is "in notes," instead of "in music," because there is lacking in it soul, inner depth, and spiritual greatness and maturity. But it may be set down as a certainty that with increasing maturity and greater spiritual deepening American native art will have a great future along musical lines, and all other art-lines as well. The steadily increasing number of good music schools, of Symphony Orchestras,

chamber-music organizations and Choral Societies is the best proof that the sense for genuine serious art and the desire for true music are taking root more and more. Very much has already been accomplished, very much more will be accomplished as time goes on.*

*This paper contains passages from one written by the author some years ago, and published in "The American History and Encyclopedia of Music."

CONDUCTORS AND NON-CONDUCTORS

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The division of the human race into two classes is a favorite device of essayists. Matthew Arnold classified men as Hebraists, and Hellenists, Charles Lamb in lighter vein as men who borrow and men who lend, while for our present purpose mankind may be looked upon as conductors and non-conductors. In a broad sense the terminology is borrowed from electricity, a conductor being one who is capable of transmitting that subtle and intangible fluid known as musical inspiration, while the non-conductor, if not gifted with that capacity, is at least the recipient of its stimulating and inspiring effects. In a narrow and more specific sense we must classify as conductors those who assume the direction of musical performances, while the non-conductors are those who come into contact with the art in other ways. In the grand result of an intelligent and sympathetic appreciation of music each class bears an important part and each is indispensable to the other. The conductor bears the composer's message from without, unfolding to the listener the perfect work of art and leaving him to grasp much or little according to his nature, while the non-conductor works from within as teacher, critic, or, as Mr. Schaufler says, "creative listener," preparing mind and heart for the word of the master. Since our age is one of specialization, some particular phase of either attitude is usually adopted as a career, and we will begin by considering the standing of the conductor in America.

Some twenty-five years ago Englishmen were discovering musical America. An English musical critic, commenting on Dudley Buck's cantata "The Light of Asia," admired the composer's ability, saying it was probable no technical error could be found in the entire score, and expressing surprise that an American

had mastered the difficult art of instrumentation. We are reminded of the sarcastic query of an Englishman of the previous century, "Who reads an American book?" At the present day neither good literature nor correct scoring from America excite surprise among the well-informed of Europe, but a great conductor from our country would probably provoke another amiable condescension from the older world.

Eight American cities have had for at least five years permanent symphony orchestras of acknowledged excellence, which have undertaken extended concert tours, not to speak of others which have experimented more or less successfully in that line. None of the eight has secured a native American for conductor, though two or three have become naturalized and have thoroughly assimilated American ideals. In general, the American symphony orchestra searches the courts of Europe for a "prima donna" capellmeister whom it engages for a shorter or longer period at a salary more or less fabulous to the European mind. This salary is usually earned, for the American public demands the best that money can buy, and holds its conductors to the standards raised by equally eminent critics. As a result the finest performances in the world may be heard in America, and two or three of our orchestras are the acknowledged equals of any in the old world. The intelligent concert-goer asks himself why such conductors cannot be found in America when our artists are among the best, our composers of recognized standing and our orchestras the finest of material.

The answer to his question leads us deeply into the mists of history and the mysteries of race-temperament, requiring a knowledge of the conditions amid which a conductor develops and the special training he requires. Of the eight cities alluded to above seven were supplied with conductors from Germany. Accordingly, if we examine the surroundings of a German conductor, we may find some reason for his preëminence and some suggestions for our country's needs.

At the root of the matter lies the fact that Germany is a musical nation by instinct, temperament, and inheritance, that

music is a natural expression of the life of the nation, and that musical organizations are an essential part of the municipal equipment. In former centuries each kingdom, electorate or ducal court maintained its musical organization, generally an opera company, including an adequate orchestra; at the present day the custom continues not only at capital cities under government patronage, but in smaller towns as a municipal enterprise. Opera may be heard not only in Berlin, Munich, and Dresden, but also in Hanover, Mayence, or Stettin. An orchestra is as essential to the life of a German city as a baseball nine to an American city or a football eleven to an American college. For these numerous orchestras and opera companies directors must be provided, and the study of conducting is an essential course in German music schools, while opportunities for acquiring practical experience are frequent. Nearly all the great German composers have passed through a period of conducting or even made it their life employment, like Bach at Weimar and Leipsic, Mozart at Salzburg and Vienna, Haydn at Esterház, Weber and Wagner at Dresden. The preparation for this work is partly practical, partly theoretical. The German boy absorbs the technique of the violin, French horn, or bassoon as readily as the American boy learns to control the in-shoot on the baseball field; the novel feat of instrumentation by a new composer inspires as great enthusiasm in him as his transatlantic cousin feels in the latest football stratagem of the new college coach. The number of German musicians willing to devote their life to playing the minor instruments of an orchestra for a meager salary but large return of spiritual wealth is so large that it has overflowed the Fatherland and filled the orchestras of our own country from the last desk of the second violins to the conductor's stand.

The technical training of a conductor in the music schools of Germany is severe to a degree that American students rarely care to undergo. Partitur-Spiel or score-playing is carried throughout the entire course. The first year the student must play Bach chorales from open score, using the three forms of the C clef and the bass clef, but not the familiar treble, until after careful

study of single chorales he is able to play any at sight. Next he must apply the same plan to transposition until he is able to transpose at sight to any desired key; this will occupy a talented student one year. The second year he is promoted to Bach motets, reading from five to eight parts in the different clefs. If he has not fallen by the wayside, he next takes up string-quartets, septets, and easier orchestral scores, until he reaches a point where he can give an intelligent rendition of any score at sight according to his ability as pianist. During all this time he has had constant experience playing in an orchestra, and has become familiar with the routine of rhythm and technique. Being now able to read the five clefs, to carry in mind the transpositions of the wind instruments, and to grasp the entire score at a glance, he is at last given practical instruction in directing. If he shows personal qualities of leadership, he probably secures a position at some café or summer garden, or possibly becomes assistant conductor or chorus-master of some opera company. The rest is a matter of talent and industry; the conductor is launched on his career, and may look forward to the glittering secret treasure to be revealed by such a divining rod as the baton of the Boston Symphony Orchestra. When we consider the hundreds of years through which hundreds of German musicians have lived this life, unambitious for wealth, rewarded by the spiritual meanings of their art, cheered by the traditions of great masters who had trod the same paths, inspired by the power of revealing life-meanings to their fellow-men, we cannot wonder that this race has produced conductors recognized as worthiest to fill the high places and receive the great rewards.

Before turning to conditions in our own country, it is interesting to note the experience of England in the matter of conductors, as that nation is racially and temperamentally allied to our own. Two generations ago England's treatment of the problem was the same as ours at the present time — to secure the best talent of Europe at any cost. Costa was summoned from Italy, Hallé from Germany, both adopting England for their country and doing their life-work as naturalized citizens. One generation ago

England discovered the capabilities of her own sons—Sullivan became director of the Leeds Festivals and the London Philharmonic Society; the city of Melbourne, Australia, seeking a director for its festival in 1888, did not summon Gericke or Nikisch, like the Boston Symphony Orchestra about the same time, but called a native conductor, Frederick Cowen, who proved abundantly able to cope with the situation. It is true that London during the last decade has reverted to the older plan by summoning successively the same Gericke and Nikisch for the development of the London Symphony Orchestra, but, disregarding this circumstance, we are still a generation behind England in this respect, that the time has not yet come when a native-born American has been called to direct a festival of national importance or to assume the leadership of one of our great orchestras. Nevertheless, it is possible that the time is not far distant. Already several smaller cities and newer orchestras have found native leaders who have come to the front by sheer ability, the approved American way. We need no protective tariff on conductors. As soon as our musicians have the necessary training and experience, they will win the places which are their birth-right. This is the lesson of history. Early in the fifteenth century Netherland musicians filled the prominent places in Italy and were the leaders of musical life; by the end of the century Italians had come into their own and produced in Palestrina one of the great masters of music. Likewise Germany at the middle of the seventeenth century was under the musical sway of Italy, but before one hundred years were past Johann Sebastian Bach, the first, and perhaps the greatest, of her long series of masters, had completed his work. In like manner, within the memory of some now living, Russian music a few decades ago was controlled by Italians and Germans, but has now evolved a school of native musicians who have the patriotic and enthusiastic support of an entire nation. It is not too much to hope that, in our fusion of the nations, we may acquire enough of the passion of Italy, the industry of Germany, the patriotism of Russia, to place our country next in the line of musical progress.

What training does our country afford for the career of a conductor? In the prime requisite of national temperament we are yet in a chaotic and formative period, in history and tradition we can only trace ramifications to the older world. There remains the field of technical training and practical opportunity to which the American musician must bring such inheritance of the higher qualities as belongs to him as individual rather than to his nation. In the curriculum of our music schools the art of conducting receives scant consideration. The entrance to that delectable land is guarded by the three-headed Cerberus of the C clefs, a monster the American student rarely attempts to subdue, and whose existence he seems to consider as unessential as that of its mythological prototype. The rudiments of instrumentation are usually left to the last term of the final year, and score-playing, so essential to the German student, is merely pointed out as a possibility for future private endeavor, which few have the initiative to undertake. In certain large institutions orchestras are maintained and students acquire some practice in orchestral playing, perhaps even in conducting, but of a rather desultory character. Little is learned from the schools in regard to this specific art, though the musicianship which it requires is carefully developed.

In practical experience the American conductor may be divided into three classes: the voice-teacher, the orchestral player, and the pianist or organist with talent for composition. In general he develops along vocal rather than instrumental lines. The church choir and the choral society may be found in any community, while sufficient talent to form an orchestra can only be assembled in large institutions or cities of considerable size. The chorus director is generally a singer who has received a singer's training, which is likely to be deficient on the instrumental side even as to the piano, while orchestral instruments have been ignored. A noted voice teacher in one of our large cities once directed a chorus on a festival occasion when the accompaniment was furnished by the Boston Symphony Orchestra. Standing before this renowned organization at rehearsal he won their hearty good-will by saying,

"Now, I don't know a thing about directing an orchestra. All I ask of you fellows is to play like the—mischief." In general, the chorus conductor frankly directs from the vocal score, giving his entire attention to the chorus and leaving the orchestra to follow as best they can under the unobtrusive leadership of their concertmaster. The work of such conductors is often of great value from the choral point of view, but is not important from the orchestral.

The player who becomes a director is usually a violinist. He has few such artistic opportunities as an opera company, but must do hack work with a musical comedy, take charge of dance music, café, hotel, steamboat, and theater orchestras, in all of which he has to play a style of music repellent to his artistic tastes and destructive of his finer technical acquirements. A few count themselves fortunate to be accepted in the ranks of the great symphony orchestras, where, although their income is small, their artistic tastes are abundantly gratified. It is a difficult, often a desperate, undertaking to make a living and maintain a home by playing a single orchestral instrument, and few have the time or energy for the special studies which would elevate them to the conductor's desk.

The third class, that of pianists and organists, usually comprises the most promising material for developing a conductor. The education received in these fields is broader, the necessity for theoretical studies greater, and the grasp of the composer's entire meaning an essential which is often missed by the voice or orchestra student. In many cases the organist is director of the choir, while his broad education makes him the logical leader of any large musical enterprise in his community. It will probably be found that a majority of the most successful conductors in America belong to this class. It is said, however, that the best directors come from the orchestra and a lack of experience with instruments is a serious obstacle to success. The technique of the bow and breath are unfamiliar to one trained to use only the fingers, and there is a lack of sympathy between the pianist conductor and the orchestra which can only be obviated by practical experience, aided

by the intuition of the creative imagination. The routine of the German conductor, who faces his orchestra several hours a day, is incomprehensible to the American leader, who may have a two-hour rehearsal twice a year before his choral concert or music festival. Such rare opportunities scarcely make the leader acquainted with the location of the instruments; he vaguely grasps the line of demarcation between second violins and violas, amuses the first hornist by calling on the fourth for the solo passage, looks at the second oboe when he desires the first clarinet, and in the fortissimos clings desperately to the rhythm of the concert-master to avoid being swamped in the orchestral sea. These matters, which are mere routine to the experienced director, are a source of deep concern to most Americans when they try to lead a large orchestra from full score, make them unduly nervous and distract their attention from the vital matter of interpretation.

How our conductors may acquire a technique and a routine comparable with that of our pianists, organists, and singers is the question which must now engage our attention, and which is best approached from another point of view, turning from the conductor to the non-conductor and his part in advancing the art of instrumentation.

Great movements usually take a generation to develop, beginning in childhood and working through the home, the church, and the school. Musical surroundings in the home are probably the most potent force in drawing out latent talent. Wise parents will see that their children are early freed from the tyranny of the piano and taught the value of orchestral instruments. A chemistry professor known to the writer has developed himself during leisure moments into an excellent French horn player; his boy, who is learning the piano, he also instructs in playing a brass instrument "to broaden his mind." This broadening process may be carried further by occasional home concerts, introducing available instruments, if only the piano, harmonium, and violin, a combination for which a leading publisher is issuing excellent arrangements. In such concerts young people can readily be

interested. Instead of all the children of a neighborhood learning piano, let there be a diversity of interest, one learning piano, another violin, another clarinet, flute, or violoncello. Many a boy who would stifle his mild interest in music rather than undertake to master the piano with girls for fellow-students, might become an enthusiastic devotee of the violoncello, where feminine companionship is rare, or of the clarinet, which will admit him to the ranks of some uniformed masculine organization. Under wise guidance such concerted music can introduce a new and healthful element into the social life of young people, making the home more interesting, counteracting the irresponsible individualism of the piano, and early developing a recognition of the larger meanings of life as expressed in art. Among more mature musicians the practice of chamber music is an extension of the same principle that leads to some of the loftiest moments of musical experience.

Children trained to love ensemble music in the home readily carry it to the church and school. One great problem of the churches, how to keep the boy in the Sunday School, may be solved not only with the help of the baseball nine and boy-scout movement, but also of the Sunday School orchestra, a plan effectively used by the Y. M. C. A. In church services, the addition of a few instruments on special occasions adds greatly to the interest of the music, and helps to diminish the sentimental appeal of the soloist — a bane to church music — while it heightens the impersonal and celestial effect which is its legitimate purpose.

In the school and college, the orchestra prepared for in the home assumes a position of importance. A high school orchestra may not interest the artist by its actual achievement, but its potentialities should not be ignored. The opening march may be rough, the intonation uncertain in accompanying songs — these things are susceptible of improvement — but the important fact is that the young players have an enthusiasm for their instruments, absorb qualities of mutual dependence, sympathy, respect for law and order, which are fostered by ensemble music and almost ignored in solo performances, as indeed they often are in American life. In the college and university, the orchestra rises to artistic

excellence and frequently gives performances worthy of professional recognition. Especially is this true of the co-educational institutions of the Middle West, where the strings are chiefly played by women students and the wind by men trained in the town-bands found in nearly every community, more difficult instruments like the oboe or bassoon being sometimes taken by young instructors or other permanent residents. These organizations are less successful in the colleges for men or women alone, like the great universities of the East, partly because there are not enough men students who play stringed instruments, while many of the wind are unsuited to women, partly because amateur bands are not so common as in the West, Eastern bands being generally organized on a professional basis with union men, partly because the proximity of large symphony orchestras discourages amateur effort. The value to the West of these college orchestras can hardly be overestimated. They are a product of the present generation, few of them being over ten years old, and have created a new interest in student life, more artistic than the mandolin or glee club, more educational than the dramatic club. They enjoy the loyal support of their members, who are as proud of the orchestra pin as the athletes of their college initial. Their study, directed by the head of the music or violin department, makes them acquainted with many of the easier classical masterpieces, giving them experience in accompanying solos, concertos, choral and even operatic performances, while association with them is invaluable to the special students of voice, piano, and other solo instruments, who thus enjoy the opportunity of performing large works with orchestral accompaniment, and become familiar with other styles of music than their own. Occasionally members of these orchestras make their way into professional life, often they become teachers and organize orchestras in their schools. In any case they carry with them into American life a wider appreciation of orchestral music; hundreds of them are graduated every year and they are a force to be taken into account in building up the musical life of the country.

To the general music-teacher, especially the piano-teacher who looks forward to conducting, several interesting lines of study are open. It is said that Von Bülow advised all piano students to practice the violin for one year to learn how to phrase. Lavignac, in his valuable work "Musical Education," says the student of composition should devote one year each to the three types of orchestral instruments, suggesting from the strings the violoncello, from the wood the clarinet, from the brass the French horn. No artistic results are to be looked for, but the technique of each style will be understood, and the control of lips and bow, as our chemistry professor said, "broadens the mind" of the pianist. Particularly important is this advice to the organist, whose work is partly reproduction of orchestral effects and who cannot play intelligently without careful study of the tone of different instruments alone and in combination. This fact has been recognized by the American Guild of Organists, which includes an exercise in instrumentation in the examination for its highest degree. A recent story in a well known periodical represents a Russian tailor's apprentice lately arrived in this country as constantly whistling the oboe melody in the slow movement of Tschaikowski's Fifth Symphony, while in spare moments he reads the miniature orchestral score which he carries in his hip-pocket. This is a valuable suggestion to our music-teachers. Miniature scores of practically every orchestral composition can be purchased at prices varying from fifteen cents to fifteen dollars. Whenever an orchestral concert is attended, the careful study of these scores is an invaluable preparation, and, for younger musicians, following the score at the concert is advisable, though the proceeding is somewhat ostentatious and at best may be said to belong to the development period of the symphony we call life. A valuable training in score-reading for the pianist is to train pupils to play a four- or, better, eight-hand, arrangement of an orchestral work which is to be heard some time in the future and to direct them from the score. Of course, no orchestral tone-color is obtained, but the structural outlines become clear, and teacher and pupils are prepared to understand the work at its performance. Still

better it is to sit before a sound-producing machine with open score while the record is played, and the listener directs an imaginary orchestra either alone or in support of a singer. Entire operas are at his disposal; one evening he may conduct "Faust," another "Pagliacci" or "Ernani." Difficult passages may be rehearsed as often as desired without fatiguing the performers or exciting their derision. This method of study is a product of recent years, and should be seriously considered by every music school and private student. Short of the actual experience, no better means has been devised for training a conductor in the routine of his art. Of course, such studies must be supported by knowledge of the theory of instrumentation, many excellent text-books on which have recently been issued. Every musician should have in his library such a book as the two-volume work by Prout on "The Orchestra." After suitable preparation, an attempt to organize an orchestra from available material, to adapt and compose music for it, will be found an exercise of the highest benefit to any musician, especially if there is considerable experience in rearranging classical scores to get the best possible effect from a small group of instruments. Arthur Sullivan laid the foundations for his mastery of the orchestra when as a boy of eight he had learned to play every instrument in his father's band, while Edward Elgar had a similar experience while yet a boy in playing in a sextet of wind instruments for which he arranged and composed the music.

The development of the art of conducting in America will be in proportion to the demand created for it by the non-conducting element along the lines suggested. The playing of ensemble music in the home leads to the formation of orchestras in schools and colleges; the college orchestra paves the way for the symphony orchestra, the choral society, and the opera; while private study and courses of instrumentation in our music schools will furnish the necessary theoretical training. Wonderful progress has been made in a decade. Not only have eight of our cities maintained large orchestras with noted foreign conductors, but many others have developed excellent organizations, often under native leaders,

which will compare as favorably with the orchestras of smaller European cities as our noted ones do with the noted ones of Europe. Long concert-tours are undertaken which include not only the great cities, but, especially in the Middle West, the smaller communities of five to fifteen thousand inhabitants, where the arrival of the orchestra is the great public event of the year. A chorus is trained for months in advance, the town is canvassed by ticket-sellers, the local merchants guarantee expenses, special trains are run from neighboring towns, and the Music Festival is an incalculable force for culture and high ideals. Probably in any of the Central states from five to twenty such festivals take place each year, generally under the direction of the head of some music department in a college or university. Here is a rapidly growing school for conductors from which much may be expected in the future.

The work of the non-conductor is just as essential. Orchestras need players as well as leaders.

"How could poet ever tower,
If his passions, hopes, and fears,
If his triumphs and his tears,
Kept not measure with his people?"

America cannot develop a great conductor until she has developed a rank and file of orchestra players from whom a leader shall naturally be evolved. It is objected that the wages are too small, the life too narrow and restricted to draw American men away from business. The wages of a second clarinet player are no smaller than those of many a clerk or office drudge, while the first hornist and other primos enjoy as large an income as the floor-walker of a department store. Indeed in some cases the orchestral player may have a business career during the day. The life of the musician is far broader, richer, and nobler. It is free from sordid details and forced participation in dishonest transactions; it is based on giving, not getting; its routine is not mechanical and deadening, but vitally interesting; and its daily food is the spiritual realities which are often vaguely glimpsed by the clerk in rare moments of exaltation. America needs orchestral players. Instead of being in the hands of Riemenschmieders or

Morgensterns, our oboes and bassoons should be played by Smiths, Joneses, and Browns; instead of looking forward to as much wealth as capacity and opportunity may accumulate, our young men should be taught to hope for the power of the artist to interpret life through the medium of beautiful sound, provided they possess the necessary talent. The tidal wave of materialism which has overwhelmed our land during the last decades is beginning to recede. On rocks which have never been wholly submerged stand home, church, and school, emerging triumphant from the storms which have assailed them, and busily engaged in reclaiming the lands which are widening around their strongholds. For this work they have no more potent means than the art of music. However narrow the mind of the musician — and it is broader to-day than ever before — however blind to other interests than his own — and he is less so to-day — yes, even when his conduct is reprehensible, his moral standards low, yet in his professional activity he works in the interest of the ideal; he is teacher, statesman, priest, and poet all combined in his character of artist, and every public appearance is an ecstatic realization of the teaching that it is more blessed to give than to receive. Those who come into contact with his art are not ground to earth as by the wheels of a Juggernaut car of trusts, but are inspired and uplifted to meet life with new hope and courage. There is no more hopeful sign for the future of our country than the growing interest in orchestral music, in which individual ambition is subordinate to the public good, and that perfect patriotism which maintains the just balance between individual and state is typified by the reciprocal activities of conductor and non-conductor.

AMATEUR ORCHESTRAS

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When Mr. Stanley asked me to deliver a perfectly serious lecture before a serious-minded audience upon the amateur orchestra, my first thought was that he had hit upon an effective method of settling an old score with me — a kind of grudge for having been obliged, in courtesy, to attend many of my amateur orchestra concerts. On second thought, however, the case seemed less simple: was the joke really on me, or was it not rather on the amateur orchestra — or perhaps on the distinguished company now assembled? Out of many possibilities one feature stands out persistently — the Joke. Try as one may, there is no circumventing it; but I feel sure of your indulgence when I remind you of the fact that explaining jokes is not a grateful rôle. Granting the joke, then, there remains one consoling point for rumination: jokes not only have their place, but constitute a vital element of our existence; they can be far-reaching in their influence and are nearly always of a beneficial nature.

Like all jokes, an amateur orchestra may be good or bad; and in further comparison, while it may never reflect the "Heart of Man" with anything like completeness, it can rise, under favorable conditions, to moments of genuine significance.

At this point the Conductor, who is supposed to be absent, obtrudes himself irresistibly upon the fair face of Narrative: I can define with exactitude the point where the Joke ceases! To organize an amateur orchestra requires nothing beyond a reasonable amount of musical knowledge and a reasonable amount of tact; but to perpetuate the interest in the affair, from the point of view of the audiences as well as of the members, and to carry it on from year to year — this is anything but a joke. And if any of the circumstances and conditions about to be related should

happen to strike you as humorous, you may rest assured that when they occur they beget more insomnia than amusement.

You are suddenly confronted with the exigency of organizing and conducting an amateur orchestra. You advertise a "try-out" on a given evening, and (if you have luck) some twenty-five enthusiasts will turn up. Half a dozen violinists first make their appearance and assure you that they have played "grand op'ry s'lections" in the "best orchestries." Having not the slightest knowledge of local conditions, and therefore of what standard to set, you accept them all, making a brave effort to insert memoranda in your private note-book, on the sly, as to "firsts" and "seconds." Then dawns a clarinet. "Will you please play this passage?" The candidate plays — and you feel an indescribable sensation of unreality; the effect is one of good playing, and yet "things are not what they seem." You object weakly, "It doesn't sound quite right," and are met with a vigorous and unanswerable "What's wrong?" "Well, would you mind playing it again?" and you go to the piano: the chaos is complete! "I guess you got low pitch there, haven't you?" — and your thoughts crowd each other: yes, you can dimly remember to have heard of a thing called high pitch, but somehow you never took it seriously enough to think of it as a fact. And here you are suddenly face to face with a man who takes the thing for granted, and who may possibly condition the success of your enterprise! Subsequent experience, of course, tells you that bands in the main sport that most monstrous institution of modern hyper-civilization — high pitch; but you don't know this, and you have to think quickly unless you want to look very ignorant to an engineering freshman. You take a chance and announce nonchalantly, "We use low pitch." "Well, I guess I can pull her out to it." This sounds a bit fishy, so you ask him to do so and play a scale: the latter is impeccable up to B-flat above middle C; from there on occurs a disconcerting rise of nearly a semitone in the pitch; and after vain endeavors to convince the candidate of so obvious a fact, you courageously offer your regrets and watch him growlingly leave the room. Then come enough cornets — and good ones by

the way — to supply all the orchestras in the state, and in your excitement you accept them all — wondering, after your head touches the pillow, how you are going to pacify all but the two of traditional exigency — and which two to take.

With this incomplete picture of the "try-out," let us pass to the first rehearsal. You appear at the appointed time with three doubtful assets: a list of names — which are veritably nothing but names to you; an incomplete orchestration, which seems to consist principally of oboes, bassoons, horns, etc. — in short, those parts whose performers were conspicuous by their absence at the "try-out"; and a piano and violin arrangement, sententiously labeled "conductor's score."

Your first beat was your last one for some time to come: it was followed by vigorous rappings, violent misgivings, and almost hopeless bewilderment. I doubt if the most advanced and accomplished Neo-Debussyite could have analyzed the chord that was perpetrated. You have it played in sections; but not having any score, you have to let anything pass which happens to contain the notes of the chord. The strings you find so badly out of tune that you apologize for asking them to wait a moment — you will take them up later, by desks! The wood-winds display a disconcerting incompleteness — of course, there are no oboes or bassoons, and only one clarinet — but barring a slight disagreement in the matter of pitch, the notes of "those present" are correct. "Brass, please." There ensues a noise in which, fortunately, the only clearly distinguishable tone is irreproachable — a cornet, of course, which sees its chance, and distances all competitors. On analysis, which is not easy in the circumstances, you find that the second cornet had to go to the mass meeting, that your first horn had inserted the wrong crook, that your second horn had made a mistake as to his lips, that your first and second trombones had never heard of alto and tenor clefs, and that your bass trombone had forgotten to pull out his instrument for low pitch.

This sketch of the digging of the foundations for an amateur orchestra may seem to you hyperbolical; but I assure you, on the contrary, that it in no way does justice to the discouragement

besetting the path of him who would deliberately create an adequate appreciation and skillful interpretation of good music where neither the gift nor the training exists.

When the first work of organization is complete — that is, when you have assembled practically all the instruments and have decided on the rehearsal-time — you are confronted with a problem which from year to year increases in difficulty, a problem whose solution requires increasing tact, eternal watchfulness, and a large out-put of nervous energy: the problem of keeping up the interest of your players to such an extent that they will consistently sacrifice to hard work certain hours a week which might be spent in pleasurable relaxation, or in many other ways, with no remuneration whatever, excepting the satisfaction derived from serious study.

All laymen and most musicians think that the reason why amateur orchestras should be relegated to the realm of humor is because the members cannot play well enough to accomplish anything worth while. I maintain that this is a fallacy; and with absolute conviction I assign another cause: the people don't come to rehearsals. Where would you be, even with good professionals, if, say, one-third of them came to the first rehearsal, another third to the second, and so forth, and you then tried to give a convincing presentation of your program? The point is so obvious that one can only marvel at the frequency with which it is overlooked. When the late Gustav Mahler came to this country a few years ago and started to conduct the Symphony Society orchestra, his amazement at finding several players at the second rehearsal who had not been present at the first was equaled only by his horror of the custom prevalent in most American orchestras of sending a substitute to rehearsals whenever a better "job" happens to offer.

The question, then, compared to which all others are subordinate, is how to get your players out for rehearsals. If there were a formula for attaining this end, we would have very many really good amateur orchestras, instead of very few. But in this case success depends upon a multitude of conditions which are rarely fulfilled with anything like completeness; and if I were

called upon to state the nature of the first and foremost condition, I should unhesitatingly say this: the conductor should be neither too proud nor too lazy to attend personally to a thousand tiresome and disagreeable details which, in large professional orchestras, are assigned to various special officers. Many a poor amateur orchestra could be converted into a good one if its conductor would accept conditions as he finds them, and had sufficient interest and pride in the enterprise to busy himself with affairs which ordinarily are in other hands, instead of spending his time assuring the players that they don't know anything. Granted a reasonable amount of material, we frequently find complete failure even where a conductor takes the greatest pains during rehearsals—assisting one man in a matter of rhythm, another in intonation, a third in fingering or bowing, and so forth. Why? The answer to this question is identical with the answer to the previous one, why he cannot attract players to rehearsals: he does not do what he might *between-times*.

At first glance it does not seem as if much could be done by the conductor except to turn up at rehearsal-time with a thorough familiarity with his score. But this is not the case; and I can make my point clearer by enumerating a few of the things which he can and should do before rehearsals. First of all, get personally acquainted with as many of your players as possible. Give to each one a printed slip, stating not only the scope and purpose of the enterprise, but certain rules as to attendance, etc., and a membership-card to be signed only in case he agrees to abide by these rules. Besides showing you who is really interested and who is not, this simple device will give you an accurate list of your members, with addresses, telephone numbers, etc., which spells law and order. Dismiss any man who has "overcut," even if it is your first and only oboe; this scheme will make your first year harder, but all your subsequent years easier, and is the only method of creating respect for you and your rules. Then, make a careful note of the following: have your clarinet players both A and B-flat clarinets, and can they transpose at sight in case a C clarinet is called for; what crooks have your horns and can

they transpose; can your cornets transpose, and can your trombones read the alto and tenor clefs? The first time you give a man a part which, for any reason, he cannot play, he will look glum; and the chances are that the second time this happens he will depart and stay there. Have every part in question transposed in mighty clear manuscript before rehearsal-time, and be sure the parts are lettered. If you have a good player who has had to be debarred on account of a high-pitch instrument, see if you can't raise the funds (perhaps out of the proceeds of the first concert) to buy a low-pitch instrument for him to use. If four horns are called for and you have only two, you can sometimes simply leave out the third and fourth, but usually you cannot. In the latter case you must get out your manuscript-paper and remodel the whole brass section in a little partial score — afterwards copying out the parts; leave, of course, each instrument its original part as far as possible, and otherwise distribute the missing parts among the cornets, trombones, and your two horns with the greatest possible adherence to the composer's intentions.

Does all this seem to you like too much work? It is not! It takes many hours every week, but the results thereby achieved will more than compensate anyone with the least ambition to spread an understanding of good music.

There is more to consider: If you want to do a particular composition containing some comparatively unusual instrument which you do not have, study the score with care, and decide whether or not the effect really depends upon the tone-quality of that instrument. If it does, select something else; if not, transpose the part for some other instrument according to your material. A viola (possibly muted) or clarinet will sometimes do for an English horn, a bassoon or 'cello for a bass clarinet, etc., etc. If you happen to have a superabundance of 'cellos, you can, on a pinch, use two of them for the bassoon parts. In most cases, to simply leave out a part or parts is the beginning of the end: where the two or three missing wind instruments are not available for the concerts among local professionals, restrict yourself

to strings; it is nothing short of a monstrous swindle and imposition to engage a dozen professionals, and then advertise an "amateur" orchestra concert.

When rehearsal-time comes, do not start with too much analysis of detail: go ahead with a cheerful fortissimo until you feel they are all wide-awake, and never mind, at the very first, if you cannot hear much of anything except brass. The all-important first step in each piece you take up is that every single player should feel he is doing something. Give every possible "cue"—even after two measures' rest—and congratulate yourself if each player sets in at the top of his lungs—or arms. If you can, by main force, contrive to bring a first reading to an effective and well-concerted close, you can count it a distinct victory: your people will be enthusiastic and ready for work—and this counts for everything.

The subsequent steps of the rehearsal—digging out first the intonation and rhythm, then the individual and sectional phrasing, and finally the balance of the various parts and the total effect—are so closely akin to the corresponding phases of drilling a professional orchestra that they have no place in this paper. But they are more difficult, more exacting, more nerve-racking: you must spontaneously invent colloquial equivalents for nearly all technical terms; you must give with the greatest accuracy innumerable insignificant "cues" which a real orchestra would laugh at; and you must contrive to interest the man with two hundred measures' rest in the *music* which transpires during his long vacation!

It is not enough to have completely absorbed your score in its structural and æsthetic significance; it must be letter-perfect in its smallest detail, for every microscopic slip on the part of the conductor will be surely reflected in the players.

When you are conducting a rehearsal of amateurs you must feel with perhaps even greater sureness than when dealing with professionals the exact moment at which exhaustion sets in and demands a sudden stop; also the various occasions upon which praise or censure, encouragement or vituperation, correction or

even dismissal are in place. A well-directed sign to some player will usually accomplish more than stopping the orchestra to correct the mistake — and incidentally it saves time. Once in a great while, violent action is demanded, as when some player exhibits a tendency toward misplaced jocularity. I shall ask you to listen, in this connection, to just one anecdote from my personal experience, because it so well emphasizes my point.

The concert was scheduled for the evening, and we were holding our final rehearsal late in the afternoon, endeavoring to accomplish three hours' work in an hour and a half. Most of us were tired. Everything was going badly. Beethoven's second symphony sounded like a menagerie. I was exerting my last ounce of strength, and my nerves were ready to explode. At this juncture what did I hear but some magnificent cadenzas interpolated by the first clarinet! Fortunately for your sake I cannot remember exactly how I put it, but I spent about five precious minutes telling him so. From the very start of my remarks I realized perfectly that no other clarinet in town — not even my second — could touch with a ten-foot pole the long and intricate clarinet solo in one of the other compositions we were to play; and yet I rattled on, marveling the while why the man did not get up and leave. And the result? We had a positively inspired first clarinet that night; and since then he has never had an absence or lateness, has faithfully and accurately counted every measure's rest, so that he never needs a "cue" any more, and has acquired an understanding of good music of which he had before never dreamed; besides all of which, he and I are now the best of friends. It is simply the case of an inexperienced boy who had always "played band," and could see nothing in Beethoven because the latter so often failed to exploit the glory of clarinet technique when, according to our hero, he might have done so.

Out of many more suggestions which might be made, I shall select only one; and it is probably the most important of all: what sort of music can your amateurs play best? Common sense, coupled with a little experience, teaches us a certain process of elimination which might be stated as follows: *AVOID:*

1. Trash; 2. Compositions in which technical difficulties appear as features; 3. Compositions in which unusual instruments, or any solo parts, cannot be adequately represented; 4. Compositions in which the matter of intonation is particularly difficult and prominent; 5. Compositions in which the effect depends upon a very fine sense of rhythm; 6. Very slow movements, especially if they are very long; 7. Mozart! Probably four out of these seven items are perfectly obvious; three of them, on the other hand, are rather surprising.

Why is not Mozart's simple music just what we are looking for? Well, most of us know why, by this time! But is it not amazing to consider how well Haydn, who externally so closely resembles Mozart, can be done by amateurs — provided you select the right symphonies — and also how effectively a good crowd of amateurs can present two or three of Beethoven's symphonies, while Mozart remains out of reach! Nothing could better illustrate the unique position which Mozart enjoys among the greatest geniuses of all times. As to slow movements, they are not as easy as they sound. Their effect usually depends upon deep musical insight, reserve power, poise, and sheer beauty of tone-quality, all of which amateurs lack. As an example I might mention the Sixth Symphony of Beethoven, which can be done very creditably by really good amateurs, all except the very long, very beautiful and very pastoral Andante. This is of course not too slow, but it calls for such exquisite finesse, especially in the matter of tempi, and such delicate phrasing that it is sometimes lacerated beyond recognition even by professional orchestras. Leave it out, with a foot-note on the program.

The other point, which requires more than superficial consideration when selecting the music to be studied by an amateur orchestra, is the one concerning technical difficulties. It is a fact that the most gratifying achievement of our local orchestra in five years was the accompaniment to Tschaikowsky's B-flat minor piano concerto. Of course it required a slight rearrangement of the brass section, to represent the third and fourth horns, a considerable amount of work with the individual players, and eight

hard rehearsals; but consider the difficulties of the work, and the fact still calls for explanation. Here is the solution: 1. The tempi in which these difficulties occur in the various instruments are not so fast as to preclude the possibility of overcoming them with proper study and coaching; 2. A very large proportion of the technical difficulties occur in the *tutts*, where details are drowned by an inherently noisy orchestration; 3. There is no orchestral virtuosity for its own sake, despite appearances; 4. The grandeur of melodic conception in this work is so compelling that amateurs and professionals alike outdo themselves in its performance.

These are a few of the points to consider when weighing a difficult composition with regard to its suitableness for the purposes of an amateur orchestra. Beethoven, Schubert, and even Bach (with inordinate rehearsing) will go better than Mozart, Gluck, and the like, and Schumann; so we may deduce as a generalization (with its usual limitations) the rule that the forceful, vigorous, elemental, is to be preferred to the tender, the exquisite, the intimate. Choose prose rather than poetry, and let your prose be dramatic rather than lyric.

Thus far, little has been said that might encourage the pursuit of amateur orchestra playing or conducting; and yet there is much in its favor. First of all let me assure you, in view of what went before, that if these suggestions be faithfully carried out — together with many other details which vary so much with local conditions that it would be fruitless to enumerate them — you can positively depend upon an enormously increased potentiality in your orchestra when concert-time comes. A look will accomplish the same results as a violent gesture would in rehearsals; so that when you see fit to employ your violent gesture you can raise the roof.

The *raison d'être* of amateur orchestras still remains to be pointed out, and here there are two distinctly separate angles from which the matter must be looked at: the players and the audience. It must be admitted that in large cities where a superabundance of excellent orchestral music is constantly being performed, no amateur orchestra can have the slightest interest for the general

public, except possibly out of season. The audiences will be limited to the relatives and sweethearts of the players, and to a few people whose interests are with musical pedagogy rather than with music. Smaller cities, on the other hand, have very little opportunity in this country for hearing any orchestral music whatever; and a spirited, intelligent reading of a good program, even with many technical flaws, is obviously preferable to no music at all. An occasional groan of despair from your horns, a yelp of pain from your oboes, will be readily forgiven by the intelligent listener, while the unintelligent won't notice it at all; and in both cases the pleasure which practically everyone experiences in listening to an orchestra will hardly be second to the privilege of becoming familiar with many excellent orchestral works and a few very great ones.

The benefit derived by the members themselves is immeasurable — even in the case of a large city. No amateur can really understand even a simple composition on one or two hearings; but he can on six or seven rehearsals. Out of dozens of instances, which I could enumerate, of boys or girls, men or women, dropping out of nowhere into our orchestra with shrieking musical verdure stamped all over them, I shall adduce only the single case of a young cornetist — a very good one, by the way. He had a brilliant technique and a real tone, besides the ability to transpose anything at sight. But he had never played anything but band, and knew nothing whatever of music. He came regularly to rehearsals, never made a mistake of any kind, and never needed a cue. Once only, when we started to study a new composition, he failed to play his part; I looked at him and saw him scratching his head in a most disconsolate manner. "What's the trouble?" I asked. "Cornet in H" was his reply! As soon as I had explained to him that the German H means B-natural, he sailed in with a flawless transposition. But the point to be illustrated is this: after we had had several rehearsals on the D major Symphony of Beethoven, this boy confided to me it was the "grandest thing" we had ever played — and this, mind you, despite Beethoven's very meager display of cornet virtuosity. He

has since entered the School of Music and is doing excellent work in harmony and counterpoint.

Finally, consider the inestimable advantage of orchestra training to young people with professional aspirations. Not only do they get a careful look into what is probably the greatest field of musical literature, orchestral music, but they subsequently start their actual career with a ready-made "routine," which ensures them better positions at the start; and the more advanced students have the opportunity of playing an occasional concerto with orchestra — a benefit which can scarcely be overestimated.

In conclusion, let me draw your attention to one point in which amateur orchestras frequently excel their professional cousins: the matter of spirited performances. A musical amateur, in the best and original sense of the word, means a *music-lover*; and while the same quality should be implied in professionals, this is not always the case, especially among orchestra players. When you hear such sleepy orchestra concerts as I have heard many times in New York, and also in Germany, the fault, to be sure, may be attributed primarily to a lack of magnetism in the conductor; but also, and in large measure, to the fact that many of the players care little or nothing about the music they are playing, and are thinking only of how they can contrive to get into that other orchestra where the wages are better. Among amateurs, on the other hand, you have not a soul in the orchestra who will not do his level best, at least in the concerts; for those who are not interested will have eliminated themselves long before concert-time. So while some of the players may occasionally be caught napping at rehearsals, you need never fear a sleepy performance.

With your kind indulgence I should like to record, in conclusion, that in spite of an enormous amount of drudgery — sometimes merely tiresome, sometimes actually disagreeable — my work with our amateur orchestra here in Ann Arbor is among my most interesting and gratifying musical experiences.

GUILMANT'S CONTRIBUTION TO ORGAN-MUSIC AND ORGAN-PLAYING

WILLIAM C. CARL

New York City

When Alexandre Guilmant came to Paris from his home among the fisher-folk at Boulogne-sur-mer, the status of organ-music and organ-playing was altogether different from the character and high standing of both at the time of his death in March last. In 1871 Guilmant took up his residence in the French capital. His remarkable playing at the inauguration of the organs at St. Sulpice and Notre Dame won instant recognition, and caused his appointment at La Trinité, where he remained thirty years without interruption. It was a difficult matter to bring about a radical change at once, and dispel the influence created by his predecessors. This all had to come gradually and in due course of time, coupled with patience and hard work.

Guilmant was an indefatigable worker. Nothing daunted him for an instant. His love for work remained to the end, even during his summer holidays, when most artists welcome a chance to breathe the fresh air and be absent from their desk and organ bench. As a lad Guilmant developed this admirable quality, and rode over all obstacles, including the opposition of his parents that he should adopt a musical career. His early studies were supervised by his father, Jean-Baptiste Guilmant, who played the organ in the Church of St. Nicholas in Boulogne for nearly fifty years. He studied harmony with Carulli, and journeyed to Brussels for work with Lemmens, who quickly recognized the unusual talent of his gifted pupil.

Guilmant began the study of improvisation at the age of seven, and worked for twenty years before he had developed it to the perfection his audiences of later years were led to expect from him. Great as were his performances upon the organ, he

will undoubtedly be remembered for his marvelous improvisations. The ease and facility with which he would develop the simplest theme, and end with a double fugue, will perhaps never be equaled. What was still more, he made his improvisations interesting, although they were always scholarly and in strict form. It is to be regretted that they could not have been recorded, and thus preserved for future generations to whom it will remain as a matter of history. In his extempore playing he stood alone. Neither his father nor Lemmens could begin to compete with him in the wonderful art which everywhere held audiences spellbound. The spontaneity and earnestness with which he accomplished his task were without equal. His improvisations were always well thought out, the character of the theme never lost sight of, and the whole perfectly rounded and finished.

Guilmant was a disciple of Bach. He said, "My admiration for Bach is unbounded. I consider that Bach is music. Everything else in music has come from him; and if all music excepting Bach's were to be destroyed, music would still be preserved. I find the heart of Bach in the chorales which he wrote for the organ. These combine in a wonderful degree musical science with the deepest feeling, and are grand objects of study."

Critical estimates of Guilmant's organ-playing must always include reference to one great feature, the magnificent underlying pulsation, the steady rhythmic beat, which was always evident. His clear and logical phrasing was particularly noticeable in the works of Bach. No mechanical difficulties were apparent in his playing of the great master's fugues, or indeed in his interpretation of the most difficult of modern technical works. He played with quiet ease, absolute surety, and with exquisite refinement. He always considered the organ to be a noble instrument, and believed firmly that, except in rare cases, original compositions should be played upon it. He did not favor orchestral transcriptions. Although he arranged several works, he considered them to be especially adapted to the instrument. He would quote Berlioz's "The Organ is Pope, the Orchestra, Emperor," and add, "Each is supreme in its own way."

Guilmant was a prolific composer; he wrote rapidly. During one of his American tours an organ-piece was written *en route* from New York to Philadelphia and completed before arrival. The fugue in D major was written in a single evening, and the "Second Meditation" one morning before breakfast. His organ-sonatas number eight, and the first and eighth are arranged for organ and orchestra. His organ-pieces number up in the hundreds and are placed in various collections—"Organ Pieces," "The Practical Organist," "The Liturgical Organist" (eighteen organ pieces), etc. He wrote three Masses; "Quam Dilecta" (Psalm 84); "Christus Vincit"; "Balthazar"; a symphony, "Ariane," for orchestra, soli, chorus, and organ; "Come Unto Me;" many motets and choruses. He arranged several of the works of Handel and the old masters in the "Trocadero Series," and edited an "Historical Organ Book" containing examples from all schools of organ-playing. Much time was devoted to editing "Les Archives des Maitres d'Orgues," and thus preserving music of past centuries which would otherwise have been lost to the world. His father, who lived to the age of ninety-seven, would spend days during the latter part of his life copying these compositions from the books in the Bibliothèque Nationale in Paris and then present them to his son. These, with other rare works, are included in "Les Archives," which contain the compositions of Jean Titelouze, André Raison, Roberday, Du Mage, Louis Marchand, Clerambault, Daquin, Gigault, DeGrigny, and F. Couperin. A set of "Noëls" have been edited and arranged; also the "Classical Organ School," containing examples of the works of W. F. Bach, Martini, Buxtehude, Krebs, etc. A long list for the piano, the harmonium, for various instruments, in addition to nine for organ and orchestra, should be mentioned.

Guilmant has been one of the most forceful inspiring influences to awaken dignity of musical sentiment in France. For years he was president of the Schola Cantorum, a school founded in Paris by the late Charles Bordes, choirmaster of St. Gervais, and located in the Rue St. Jaques. He devoted one day each

week to the school, a labor of love, giving instruction in ecclesiastical music. In 1896 he received the appointment as professor of the organ at the Conservatoire Nationale in Paris, and taught there regularly two days each week. His organ-classes were the most successful that have ever been held in this famous institution, and at the time of his seventieth birthday, when he spoke of retiring, the matter would not even be considered, and he continued up to the time of his death.

Guilmant always exercised the greatest care in the make-up of his programs, and his attention to the minutest detail aided materially in the success of his recital work. He was the principal influence in France in preserving the traditions of both organ-playing and the true style of writing for the instrument. Bach was almost unknown in France previous to his advent in Paris and his persistence in playing the works of the Cantor of Leipzig, in producing his Cantatas, and in creating a taste for his compositions, was one of his greatest achievements. For many years he would play the entire organ-works of Bach for the Count de Chambrun, and assist at the performances of the Cantatas and choral works. In his own writings he frequently employed the liturgical chants of the church, and wrote much that still remains unpublished. His "Liturgical Organist," in twelve volumes, contains a wealth of material for the church service, and was written while at La Trinité and used there. His eight sonatas will remain as giants in organ-literature for all time to come. The eighteen books of organ-pieces in various styles embrace some of the best examples of his writings. His compositions are distinctly musical. Every part sings. He possessed the God-given gift of melody, and lavished it freely in his writings. The influence of Wagner in his later compositions was apparent. He was a frequent visitor at Bayreuth, where he gave two recitals. For years he would take the greatest delight in playing selections from "Tristan," "Parsifal," and the "Ring" to the friends who were entertained at his villa in Meudon. This all had its bearing on his writings, and kept him abreast of the times. A charm and individuality pervades all his compositions. Originality of

thought and idea, coupled with spontaneous beauty, and, added to this, the correct and scholarly structure of all he did, attracts and satisfies the critical faculty of every educated musician.

The best proof of the excellence of Guilmant's music is in the remarkable influence and popularity it has attained amongst all classes — the liberal-minded, educated musician and critic, as well as the ordinary listener. Guilmant insisted on the strict *legato* — the *bel canto* of the singer, and now almost a lost art in the rush of the present day. Nothing was done with undue haste or without preparation, the same care and attention to detail being followed in everything he undertook. Shortly before his death he said, "If I can leave behind me a correct style and method of organ-playing, it is all I ask for." The influence exercised over his pupils, and in imparting to them the principles for which he lived, showed the character and nature of this, the most lovable of men.

The estimate of his three visits to America will never be fully known. The great advance made here can easily be traced to the date of his first tour, when he was summoned to play the great organ at the World's Fair in Chicago. The succeeding visits did much to confirm this, and now in no country of the world is organ-music more appreciated than here. Guilmant's influence on the destiny of organ-music extended to many lands, as he was eagerly sought for, and traveled extensively. Whatever place he will fill in the history of his beloved France, it is safe to say that in no country will his name and the influence of his art live longer than in the United States of America.

MACDOWELL VERSUS MACDOWELL**A STUDY IN FIRST EDITIONS AND REVISIONS****O. G. SONNECK**

Library of Congress, Washington, D. C.

Remembering that as yet no library possesses a complete file of the first editions of our classics, Haydn, Mozart, Beethoven, etc., I conceived the plan, some years ago, of assembling in the Library of Congress, as a precautionary measure at least, a complete file of the first editions of Edward MacDowell, the foremost American composer. No serious obstacles were anticipated at the time, but the simple statement that we have not yet reached the goal permits the inference that the task cannot be so easy as it looked at first.

Surely an amazing statement, in view of the fact that MacDowell's earliest published work, the First Modern Suite, op. 10, appeared in 1883, and his last, the New England Idyls, op. 62, in 1902. The succeeding years, until his pitifully tragic end in 1908, saw the inception of several new works, but not the completion of any. Op. 1-9 (an overture for orchestra, pieces for violin and piano, etc.), were suppressed. A waltz for piano was advertised as op. 8 in 1894 and 1895, but not published, and the "Two Old Songs," published as op. 9, were really composed about ten years after op. 10. Add to the opuses published with numbers the seven opuses published under the pseudonym of Edgar Thorn, seven works under MacDowell's own name, without opus-numbers, some twenty part-songs and about forty piano-pieces arranged or edited by him, and the output is still far from voluminous. Under normal circumstances it would be a fairly easy matter to collect the first editions of about one hundred works of any composer, published, as it were, under our own eyes, advertised in musical magazines, duly listed in the

bibliographic tools of the music-dealer and musician, and many deposited in the Library of Congress for purposes of copyright.

Under the fascinating influence of MacDowell's interpretation of his own works — a revelation to anyone who might have had his doubts as to MacDowell's genius as a composer — I took up what, at its worst, looked like the task of a few months. Hardly had I commenced compiling a preliminary list of MacDowell's works when the puzzles began to crowd each other. In my despair, I took the shortest way imaginable out of the difficulties, and submitted in 1904 the list to Mr. MacDowell for suggestions, corrections, and additions. Ever ready to help and to encourage others, MacDowell, tired, indeed, tired to death as he was, complied with my request. It was after the receipt of *his* marginal notes that I first fully realized the hornet's nest of annoying, trivial, evasive problems which I had approached too closely. MacDowell, no more than the music-dealers and publishers to whom we subsequently gave purchasing orders, did not quite understand our object. With remarks like "new edition will soon appear," "will be revised by me," "only new edition is valuable," "all these are now A. P. Schmidt" (to whom P. L. Jung's copyright had been assigned in 1899), "these belong to me," "no copyright for the U. S. A.," "*nicht eingetragen*," "no copyright in America at that time," he brushed aside (with the best of intentions, of course) the very things which I desired to know. But MacDowell's marginal notes also showed that here really was occasion for a by no means dry piece of bibliographic research-work which might also have a practical value beyond the merely bibliographic sphere of interest.

Here is a concrete example. The Library of Congress had ordered the first edition of MacDowell's "Erste moderne Suite," op. 10, published by Breitkopf & Härtel of Leipsic in 1883 with the publishers' plate-number 16205. The date of publication, in pursuance of the old and often-deplored policy of music-publishers, does not appear on the title-page. Our agent therefore insisted that the copy sent us was of the desired first edition because it contained the original plate-number 16205. He overlooked the

fact that the opening page of the suite's "Praeludium" contained the claim "Copyright by E. A. MacDowell, 1891." This is the copyright-date of the "Neue Ausgabe" of the "Praeludium" published *separately* in that year. Yet this particular copy of the Suite, though it included the "Neue Ausgabe" of the "Praeludium," could not even have been published in 1891, much less, of course, in 1883. And this for another reason overlooked by our usually very careful agent. The title-page, one of the collective title-pages so popular with music-publishers, refers to E. R. Kroeger's Suite, op. 33, which was not copyrighted until the year 1896. Consequently this particular issue of MacDowell's first suite, though printed from the plates of the first edition of 1883, was not struck off until 1896 at the earliest. Now, in 1891 there appeared, also separately, the "Intermezzo" from the suite, op. 10, but in a "Neue, vom Componisten umgearbeitete Ausgabe." This revised edition, augmented from 86 to 132 bars, was *not* included in the (circa) 1896 issue of the complete suite, but it *was* included in the edition which was copyrighted in 1906. The other movements, too, now contained numerous revisions and alterations. The fact of revision is not mentioned on the title-page, which is exactly the same as the title-page of the (circa) 1896 issue, and it appears only in this rather confusing because partly impossible marginal claim on the opening page of the "Praeludium": "Revised by Edward MacDowell, 1906. Copyright by Edward MacDowell, 1891. Copyright, 1906, by Breitkopf & Härtel."

Wherein the revisions consist, only he can tell who happens to compare the three editions, bar for bar, which is not likely to occur outside of the innermost circle of MacDowell specialists. Yet such a comparison bears directly on the interpretation of MacDowell's suite. The following and not at all far-fetched hypothetical case may serve to illustrate this. Supposing pianist A, one of the older generation, has studied the suite in the first edition of 1883, and plays it thus publicly. In his audience sits pianist B, who has studied the suite in the issue of 1896, and the critic C, who knows the suite in the version of 1906.

Would it not be entirely human for B and C to accuse A of having taken extraordinary, inexcusable liberties with MacDowell's composition? On exchanging, in detail, their views on A's vandalism or lack of memory, would not B and C begin to form some rather decided opinions of each other's ignorance, until they found out that the dissension was due only to the pardonable ignorance of A, B, and C of the complicated history of MacDowell's suite?

For just such pitfalls as these, the bibliography of MacDowell's works is perhaps the most complicated of recent times. At any rate, an example for the truth that modern music, too, is replete with bibliographic puzzles, and of a kind quite foreign to older music. In MacDowell's case, "Copyright" and "Revised editions" are the principal instruments which singly or in combination have twisted his musical output into such a confusing mass of conflicting details.

MacDowell belonged with those composers who retain a fatherly interest in their works even after publication. Eminently of a self-critical turn of mind, he would detect flaws in his published compositions and he would not rest until he had given them that finish of detail which is so characteristic of his art at its best. This desire for improvement, this, one might almost say, mania for revision, in itself does not usually help to complicate matters. Such revisions, as a rule, remain hidden in the composer's hand-copies and do not reach the public. In the first place, comparatively few compositions sell well enough to warrant new editions, and in the second place, publishers, unless moved by strong commercial reasons, dread the expense of printed revised editions. Ordinarily they prefer simply to strike off a fresh supply of copies from the unchanged plates, adding only a new title-page for more effective purposes of advertisement.

Perhaps the steadily growing popularity of MacDowell's works in the smaller forms would have furnished a sufficient commercial incentive to his publishers to deviate from the rule, and to risk the expense of printing new editions with all those revisions and improvements which MacDowell's maturing mind

wished to embody in his earlier compositions. However, the same result was effected by considerations of a more practical nature. These were considerations of copyright.

Until our copyright-agreements with certain foreign governments went into effect on July 1, 1891, music by foreign composers published in foreign countries could not be protected in our country by copyright. This provision of the law was clear, at least by inference. Nevertheless, it was not always properly understood. Hence, if, for instance, as far back as 1846, Schumann's "Vierzig Clavierstücke für die Jugend," published abroad, contain a "New York Southern District" copyright-claim in the name of Schubert & Co. of New York, this claim is nothing more or less than a copyright curiosity, and quite naturally no entry will be found in the records of our Copyright Office. Entirely different was the situation with composers who were citizens of the United States. The law did not stipulate that their compositions must have been published in the United States in order to be amenable to United States copyright. If the composer was an American citizen, his works could be copyrighted in our country, no matter where they were published, provided only that certain formalities of registration had been observed, and that the copyright was taken out, not in the name of the foreign publisher, but in that of the American composer or in the name of any other American citizen to whom the composer assigned the copyright. Therefore, while it was impossible for a foreign publisher to claim a United States copyright on his publications of American compositions, it was entirely possible for the American composer himself or an American publisher acting as his copyright assignee to do so.

If this liberality of the copyright law as in force before July 1, 1891, had been properly understood by all the different foreign publishers of MacDowell's early works, there would have been no necessity later on to rush to cover, and it would not be a fact that to this day MacDowell would be powerless to prevent reprints by the wholesale of certain of his early works, simply

because the European publishers did not avail themselves of MacDowell's rights as an American citizen. Some of his publishers abroad, however, realized their and his danger, and availed themselves of the law's opportunities. This explains why they printed title-pages with dated United States copyright-claims in the name of G. Schirmer of New York below their own imprint. If MacDowell, in his marginal notes mentioned above, says of his "Idyllen," op. 28 "*nicht eingetragen*" (not registered), it is nevertheless a fact that the original edition bears Schirmer's copyright-claim of 1887, that the work was duly registered, that the "Vier Stücke," op. 24, were copyrighted in the same year, "Hamlet-Ophelia," op. 22, in 1885; and that a copyright-claim in MacDowell's own name appears on the title-page of the Piano-forte Solostimme of the Second Concerto, op. 23 (1888), and of op. 25, "Lancelot and Elaine" (1888), etc.

Then came the far-reaching and in some respects totally different copyright law of 1891. At last it had become possible for those European publishers who had not availed themselves of their previous opportunities to protect their MacDowell publications against possible reprint in the United States. Not the original editions, nor mere new issues from the unchanged plates—that, too, remained impossible—but editions with new matter of every and any description, be it in the music, in the text, in the interpretation-marks, or what not, in brief, *revised* editions. Thus the exigencies of the copyright situation afforded an opportunity to print copyrightable new editions (which presumably would have a preferential sale over the old editions), with the revisions already contemplated by the composer. Not only this, but the very nature of the situation must have prompted the publishers to impress the advisability of revisions of the more popular pieces on MacDowell, in his interest, in theirs, and in that of the public. The result was threefold—first, a complication of the purely bibliographical history of MacDowell's music, second, an intensely interesting development of the music itself, and third, the puzzles growing out of the combination of these two elements.

I have prepared a bibliography of first editions of MacDowell for publication by the Library of Congress. To digest the results in the form of a lecture would perhaps be possible, but to do so without going into a mass of details in themselves uninteresting, and without endless explanation of technical terminology, would be impossible, at any rate, for me. Therefore, dispensing here with the publisher's side of the matter, I shall limit myself to "MacDowell versus MacDowell," and that, again, without attempting an exhaustive treatment of the theme. The idea is merely to cast a glance into MacDowell's workshop and to contrast some of the more conspicuously "revised" editions with the originals.

Such revisions that are for the eye only and not for the ear, may properly be disregarded, that is, mere revisions of orthography. They are not infrequent. If, for instance, MacDowell in the 1895 ed. of the "Drei Lieder," op. 11, changed an A-sharp leading to the A in a D-major chord to B-flat, or in the 1901 ed. of the "Idyls," op. 28, no. 3, rewrote a chromatic chord-passage of several bars in stricter obedience to enharmonic rules, the grammarian, when reading the pieces, will be delighted, but the listener is none the wiser. To a similar category belong the instances where MacDowell has redistributed passages or even chords for the hands, and has added, canceled, or changed the fingering. More significant, though still negligible for the present purpose, is the greater care he bestowed in later years on interpretative symbols, and sometimes the revisions consist merely in such things. For instance, the 1896 ed. of op. 28, no. 5, is musically absolutely the same as in the original edition, except that a few marcato-signs have been added.

Decidedly important, though still "visual" revisions, are those of the interpretative headings. In his earlier days, MacDowell followed the international custom of using the Italian *Andante*, *Largo*, *Presto*, etc. Gradually it became a principle with him to supplant them by English equivalents, or at least to add these to the Italian. (As a curiosity, I may mention that in the "Sonata Eroica" he gives English and German headings,

but not Italian.) Here a question of principle was involved, and, as we all know, there still exists considerable difference of opinion as to the comparative merits of the two systems. MacDowell became quite radical in this matter. Thus in the 1901 ed. of the "Goethe Idyls," op. 28, *Allegretto* is replaced by "Lightly, almost jauntily," *Andante con indolenza* by "Slowly, swayingly," and, instead of the rather restricted number of current (and I may add, often vaguely and indifferently used) Italian indications, we get in MacDowell's later years a profusion of such clear-cut English substitutes as "slightly marked," "sadly," "placidly," "murmuringly," "very faintly," "despondently," etc. (op. 28, 1901).

And now, before we proceed with Mr. Albert Lockwood's kind assistance from opus to opus, so far as selected for the present purpose, just a few words on a matter which MacDowell took very much to heart. It is the matter of the texts which he so often selected as mottoes for his pieces. In the marginal notes added to my list of his works, he makes this characteristic remark about op. 31, the "Sechs Gedichte nach Heine": "Translated by me. The only really authorized ed. is pub. by Schmidt"—"only new edition is valuable." He means the edition of 1901, published as "Six Poems after Heine," and he adds in my manuscript: "The English transl. are hideous." Quite so, as you will agree if you compare Heine's original with the translation which the publisher, Hainauer, used for a "new edition" of op. 31 in 1898, the newness of which consisted merely in the addition of the "hideous" English translation. One of the original German poems reads:

"Fern an schottischer Felsenküste,
Wo das graue Schlösslein hinausragt,
Ueber die brandende See,
Dort, am hochgewölbten Fenster,
Steht eine schöne, kranke Frau,
Zart durchsichtig und marmorblau,
Und sie spielt die Harpe und singt,
Und der Wind durchwühlt ihre langen Locken,
Und trägt ihr dunkles Lied
Ueber das weite, stürmende Meer."

Here is the translation which Hainauer "with permission of the publishers, Messrs. G. Bell & Sons, London," added, and which aroused MacDowell's ire:

"Far away, on the rock-coast of Scotland,
 Where the old grey castle projecteth
 Over the wild raging sea,
 There at the lofty and archy window
 Standeth a woman, beauteous, but ill,
 Softly transparent and marble-pale,
 And she's playing her harp and she's singing,
 And the wind through her long locks forceth its way,
 And beareth her gloomy song
 Over the white and tempest-toss'd sea."

And here is MacDowell's own translation in the *really* new edition of 1901, from which the German poems have been dropped entirely, and to which characteristic English titles were added. This piece in particular, a flash of genius, is familiar to all of us under its title:

SCOTCH POEM

"Far on Scotland's craggy shore
 An old gray castle stands,
 Braving the fierce North Sea;
 And from a rugged casement
 There peers a lovely face,
 A woman's, white with woe.
 She sweeps the harp-strings sadly,
 And sings a mournful strain;
 The wind plays through her tresses,
 And carries the song amain."

I have selected the "Scotch Poem" as a fair example of MacDowell's translations. Literal they surely are not, and sometimes they seem to take on a different flavor from the originals, but at least they are not "hideous." They read like real poems, not like the rhymed exercises of foreign school-boys in the English language. And what is true of op. 31 applies also to op. 28, which was treated similarly in 1901 under the title of "Six Idyls after Goethe."

The fact is significant that MacDowell concentrated his labors of revision chiefly on the poetic mottoes of op. 28. With

the music itself, as first published in 1887, he must have felt fairly satisfied even as late as 1901, since the changes are few and far between. No. 2, for instance, he did not alter at all. The music of no. 5 he left untouched as it had appeared in the P. L. Jung edition of 1896, no. 4 remained as in Jung's edition of 1894, and no. 5 was retouched in 1896 only to the extent of a few marcato-signs. In no. 1, too, the revisions are negligible, and in no. 6 he merely added an organ-point, doubled the bass in one place, spread a chord differently in another, but otherwise left the piece as it stood originally. No. 3, now known as "To the Moonlight," though in the edition of 1901 only slightly different from the edition of 1887, nevertheless illustrates the two chief points of interest in MacDowell's revisions beyond matters of orthography, etc., already discussed. The two points here are that (1) he rarely changes his melodies, (2) he changes them, if at all, generally for the purpose of a more typically MacDowellian harmonic zest and lucidity. To illustrate this, compare these bars in the first edition with the corresponding bars in the 1901 edition.

[Illustrations at the piano by Mr. Albert Lockwood, of the University School of Music, Ann Arbor.]

Just as remarkably different are the last thirteen or fourteen bars of the "Revery," op. 19, no. 3, in the original version of 1884 from the version of 1894, though the thematic material remained the same, as comparison proves.

There is one matter to which MacDowell paid more attention in his later than in his earlier years. It is an interestingly fluent motion of the middle voices. As a neat little illustration for this one may contrast the last four bars of op. 31, no. 3, now known as "From Long Ago," in the 1887 edition with the same bars in the 1901 edition. Beyond such slight yet significant improvements, the "Six Poems after Heine," as op. 31 is now known, remained practically untouched except the middle section of no. 4, which in 1901 was thoroughly overhauled under the title "The Post-Wagon."

Comparison so far, it will be agreed, proves that MacDowell's mania for revisions produced, as a rule, improvements. As a rule, I say, because there are a few, though exceedingly few exceptions. At any rate, I believe that MacDowell did not show a lucky hand in the only noteworthy change in the "Vier Kleine Poesien," op. 32. It occurs in the "Eagle." Everyone remembers the lines in the motto:

"The wrinkled sea beneath him crawls;
He watches from his mountain walls,
And like a thunderbolt he falls."

How realistically, yet beautifully MacDowell's music illustrates these lines! But contrast the first edition of 1894 with the corresponding bars in the revised edition of 1906, and it is quite obvious, at least to me, that the "thunderbolt" has become much tamer.

Haydn is supposed to have suggested "wenn Einem nichts einfällt, macht man eine Pause," or words to that effect, and we all know from personal experience how wonderfully our professors improved our early efforts in composition by killing notes wholesale and letting, as it were, light and air into our stuffy juvenile masterpieces. MacDowell, too, when revising his early works, repeatedly heeded Haydn's witty and wise counsel. Take, for instance, the "quasi trillo," bars in the Presto (p. 13) of the First Modern Suite, as originally published. They sound rather clumsy and poverty-stricken, but notice the remarkable improvement in the 1906 edition, brought about in the simplest manner possible by a few rests and the tip-toeing bass.

To enumerate all the revisions of detail in the later editions of MacDowell's works would be tiresome. One would have to speak of the more massive opening of the First Concerto, of the condensation from twelve to eight bars in the 1895 ed. of the fugue in op. 11, of how the at first optional octaves have now become obligatory, and of many other such alterations that attract the attention of him who happens to have the different editions handy for comparison. However, enough of these minor examples have been adduced, I believe, to show that the work of revision

was one of love and labor combined, and that MacDowell had at least this in common with genius that he took infinite pains.

Before proceeding to those revisions which one might almost call recompositions, just a few words on the humorous side of the subject. It is known how MacDowell came to hate his "Witches' Dance," to hate it for a popularity so out of proportion to the merits of the piece. Well, MacDowell either hated the very sight of the piece or he considered it lost beyond redemption. At any rate, except for the interpolation of a full-rest bar with hold before the "staccatiss. leggiero" passage, he handed it back to a loving public with practically no improvements whatsoever. And, just what a funnily subtle thing the copyright law is, let me illustrate by the "Schattentanz" from the "12 Etudes," op. 39, published in 1890. The piece was detached in 1892 with four other études as "Fünf Stücke" with next to no changes, and no claim of revision was made until 1898, when Schmidt published it in an "augmented edition." I assure you that, except for the addition of two bars at the beginning (where everybody must see them) the "augmented" edition is absolutely identical with the original edition.

Passing on to those opuses in which the revision went far beyond the readjustment of details and assumed the character of recomposition, I select first the "Serenata," op. 16, published 1883. The very fact that in the revised edition of 1895 the piece fills only five instead of seven pages shows that some radical surgical operation must have taken place. The "Andante con moto" has remained the same, but then, after eight bars of the "Un poco animato," the two versions remain totally different until the end. The "Barcarolle," op. 18, no. 1, originally published in 1884, shows a similar process of condensation in the 1894 edition, the *Tempo I* section (with a varied repetition of part A) having been reduced from forty-six bars to twenty-six. But not alone this; MacDowell unhesitatingly dropped the virtuoso bars at the top of p. 5. This is typical of a fact well worth studying by his biographers, who so far have not paid much attention to such evolutional matters. The fact is this, that MacDowell

learned the difficult art of subduing the virtuoso in the composer. In his later years he blue-penciled with unerring judgment brilliant virtuoso passages that, as in this Serenata, were utterly out of place. Most pianist-composers, I fancy, would have revised the piece by making it still more acrobatic. The "Revery," op. 19, no. 3, was mentioned as a good example of how MacDowell would revise a piece without, if at all possible, affecting its thematic curve. The "Dance of the Dryads" in the same opus is a more extended and even more instructive example of this kind of revision. In the edition of 1894 he did not deviate from the thematic material of 1884, or rather he recurred to it every few bars; yet, as under the circumstances only a full comparative quotation can prove, it has become altogether a different piece, more lucid and much more interestingly varied in the arabesque.

In the introduction I spoke of the puzzles in the bibliographical history of MacDowell's First Modern Suite, op. 10. Of course, musically, no puzzles remain to be solved, once the different editions are spread before us for comparison. Unfortunately, I have not been able to procure a copy of the real first edition of 1883, and I therefore do not know wherein it differs from the edition published c. 1896, in which the "Neue Ausgabe" of 1891 of the "Praeludium," but not of the "Intermezzo," was included. The latter, however, forms part of the revised edition of 1906 of the entire suite, and therefore a comparison of these two editions, at least, was easy. The "Praeludium" of 1906, for instance, starts out "Largamente con energia — with energy and breadth," instead of "Ad libitum — Lento," as originally. Seeing how the initial octaves are doubled and the brilliant "accelerando" passage is rearranged, one begins to anticipate a rather complete revision, but after the introduction the piece settles down again without any substantial changes, except that (on p. 6) several bars are moved an octave lower. In the "Presto" the changes have become more numerous. They are sprinkled throughout the piece, smoothing out wrinkles and picking up flaws, and one of the most characteristic revisions has already been quoted. Similar improvements have been chiseled out of the "Presto con bravura,"

now headed "Più allegro e risoluto." While, therefore, this calls for no further comment, much less the preceding "Fugue," which has remained the same, a very radical departure from the 1896 edition appears in the other movements. Thus the "Andantino" and "Allegretto," with the motto "Per amica silentiae luna," while practically the same on p. 16-17, from p. 18 to the end, has become totally different, fully twenty bars shorter, and in MacDowell's best vein.

If this movement is an instructive example of condensation, the "Intermezzo" on the contrary is an example of expansion. As the 1896 edition did not include the "Neue umgearbeitete Ausgabe" of 1891, we, of course, have in the 1896 ed. the piece in its original form. As such it totaled eighty-six bars. In the "Neue umgearbeitete Ausgabe" of 1891, subsequently embodied without changes in the 1906 edition of the whole suite, it has grown to 132 bars! Clearly, these two versions would be admitted in court, as strikingly different, even without oral proof. Finally, the Rhapsodie, too, with the motto "Lasciate ogni speranza voi ch' entrate," though of practically the same length and of the same material in both editions, was so thoroughly overhauled as often to sound like a new piece. However, as the illustration of this fact would require a complete rendition, in order to be convincing, I prefer to proceed to the *finale* of this study, namely, the classic example of MacDowell's art of revising.

I mean the amazing contrast between the original edition of 1888 of the "Marionettes," op. 38, and the revised edition of 1901 — published by Schmidt. I now quote what I said of this contrast in a lecture-recital on MacDowell, in 1905 at Washington:

"Candidly, MacDowell's attempt to portray a clown, a witch, a villain, etc., in the 'Marionetten' was a failure. One point strongly favors this opinion: MacDowell himself seems to have felt dissatisfied with the Marionetten as originally published in 1888. If he retouched most of his earlier works in recent issues, none were overhauled to such an extent as these miniatures. These finishing touches and skillful changes more than anything

else show the extraordinary progress MacDowell made as a composer. Compare, for instance, the beautiful filigree-work of the additional 'Prologue' and 'Epilogue' with the rather hasty workmanship of the first edition of the Marionettes. Then observe how strikingly the short run in the 'Villain,' where he seems to be ready to seize his victim and then of a sudden sinks back, has improved this gentleman of doubtful character. The 'Clown,' too, in his new garb appeals very much more to our sense of humor, merely on account of a few subtle rhythmic and harmonic modifications. But the most astonishing changes occur in 'Sweetheart.' Formerly as 'Lady Love' almost commonplace and decidedly the weakest of the Marionettes, she is now dressed to such advantage as to be easily the best. In fact, as 'Sweetheart' she is now so full of tenderness and passion as to present one of MacDowell's most artistic genre-pictures. And how was this incredible improvement accomplished? Without practically any changes in the melody, but with an exquisite polyphonic filigree of which only a past master of the art of harmonization knows the secret."

You see, I put a construction on the motive underlying the revision of the "Marionettes," totally different from that suggested by Mr. Edward Burlingame Hill in an analytical article, "MacDowell's Marionettes" in the *Musician*, 1910. I do not underestimate the value of his careful analysis in the least — Mr. Hill can always be depended on to write with knowledge of his subject and interestingly — but I do believe that he was sorely mistaken, if he attributes the revision of the "Marionettes" largely to a desire to facilitate and simplify the pieces for the ultimate consumer. I believe that MacDowell's motive was strictly aesthetic, and technical only from his advanced standpoint as composer. As the proof of the pudding lies in the eating, I would ask you in conclusion to listen to "Lady-Love," vintage 1888, and then to "Sweetheart," vintage 1901.

REPORT OF THE PIANO CONFERENCE

Chairman, **ALBERT LOCKWOOD**

The three papers of this Conference were arranged to deal with a single general subject, the selection of which was partly determined by the fact that the centennial anniversary of Liszt's birth has but recently passed.

HAS THERE BEEN ADVANCE IN PIANO TECHNIQUE SINCE LISZT?

ALBERT LOCKWOOD

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This is Liszt's centenary, and we are pianists assembled. It therefore seemed fitting to discuss the question whether or no anything new has been achieved since this prince of pianists departed. Whither are we drifting? What has been the best thing accomplished since his death?

I think we all agree that Liszt brought piano technique to the highest state of perfection it had reached up to his time. Those of us who had not the privilege of hearing him must rely upon reports of his playing, but more especially upon his very voluminous works. The more one studies these the more one is lost in amazement at the variety of technical resources and the skill with which he obtained his effects. His genius and insight are apparent on every page, often in small details, such as noting the fingering necessary for the effect of a passage.

Some of us have been brought up to hold the Rhapsodies against him, regarding them as musical crimes. He has suffered more than most composers from the fact that his weaker works have been the most played. Even yet comparatively few pianists play the B minor sonata, the Fantasia quasi sonata after reading

Dante, Sposalizio, Il Penseroso, the superb though gloomy variations on the basso continuo from Bach's Weinen and Klagen. In the musically weaker works, however, there was such a strong keyboard appeal, such an apotheosis of hitherto undreamt-of virtuosity, that we have come to regard them as a necessary step in technical development. Liszt (along with Wagner) considered it his mission to set music free, and if he did it with a vengeance, no complaint should be made, for the pendulum soon swings back again. Whether or not he accomplished his mission is not the question at this meeting.

It has been a belief of mine that in the broadest sense of the word nothing is unpianistic. Our instrument has its weak points. It does not shine in a sustained melody in the higher register, etc., but what can you not play on it from Bach to Debussy? Even Brahms is pianistic if you take the trouble to study it out. It was Liszt who proved this point for the piano. His Ninth Symphony and Tannhäuser Overture are said to have been artistically and æsthetically justified in his performance of them.

The scope and variety of his works, his feeling for the function of ornamentation and arabesque, his power of getting the hand into a position best adapted to produce the desired effect and still retain its elasticity, his daring fingerings, all must compel the unstinted admiration of the careful student. What composer or what dozen composers since him have equaled this scope and variety of his technique? A thorough study of his three styles of composition, original works, transcriptions, and fantasias on given themes, makes it increasingly clear to me that nothing further has been or can be said on the subject until the very nature of the keyboard is changed. Even should Busoni's dream of eighteen notes instead of twelve inside the octave come true, we will not need a new Liszt, for then pianism, as we now understand it, will cease because no person will have a hand large enough to strike an octave—and what is the piano without octaves?

I call your attention now to the prominent piano composers since Liszt—I mean those who have written music which seems to have a fair chance of living along with the great composers—

Tschaikowsky, Debussy, Scriabine, César Franck as original composers, and Busoni and Godowsky as transcribers. The first four, taken perhaps a trifle arbitrarily, have chosen rather to develop in their pianoforte works the modern complexity of harmony and rhythm, and have retained unaltered, so far as I can see, the technique which Liszt invented. The two men whose transcriptions will probably eventually be known as their best original work, because transcriptions like theirs almost deserve to be called originals, Busoni and Godowsky, are great virtuosi, engaged in the novel and interesting task of reviving a mass of half-forgotten classics and furbishing them up with a modern technique and harmonies, so that they become virtuoso pieces. Busoni has limited his work to Bach and has retained the spirit of the master absolutely, but Godowsky in his Renaissance goes to work with a free hand and makes out of a tiny two-part piece of Rameau a structure of modern harmony and technique, or he makes the left hand do the right hand's work in Chopin's Etudes, but, so far as I have seen, there is nothing super-Lisztian in it, and I question whether identical difficulties might not be found in Liszt's transcendental Etudes. Accordingly to de Pachmann there is a "new" technique involved in them, but in the article in the *New York Times* in which I read this statement it was not sufficiently elaborated to give any idea of that in which the new technique consisted. And, since the utterances of this artist are not usually taken seriously, we must wait until he plays them. I prefer to regard de Pachmann as a sort of reincarnation of the clavichord style, with his fleetness of finger, delicacy, and predominance of finger technique in contradistinction to what I call, for lack of a better name, the Russian technique, as exemplified in Rubinstein, Josef Hofmann and now Lhevine, with their extensive use of the arm-weight.

I assume, then, that nothing has been written since Liszt's day that Liszt himself could not play with the technique he possessed. What then have we been doing since 1886? It seems to me that we have been merely absorbing his precepts and trying to imitate his example.

In the older pianoforte methods—I mean those books in four parts with even a sort of post-graduate fifth part, in which the pupil was supposed to remain immersed from the time he learnt his notes until he could play anything—one was left to strike the notes in any way, in the fond hope that somehow good would come. No mention was made of weight, pressure, relaxation, while the words muscles and arms were used with great restraint. The little word *Ped.* appeared more or less as an ornament at intervals during the pieces, but too much attention to it was discouraged because, forsooth, it was liable to cause trouble, and its correct use was regarded more or less in the light of a gift of God.

It took mankind several decades to realize that something else was required of a music-teacher than to count "one, two," and to correct wrong notes. Great virtuosi have rarely been interested in dissecting the mental and physical mechanism which produces their results, and have been content to receive pupils whom they criticised indeed, but rarely taught. I doubt whether even Liszt analyzed his technique from the teacher's standpoint. They were engaged *only* with æsthetic ideals, so that it necessarily remained for lesser men to watch the virtuosi and find out how the trick was done, in order to smooth the path for the struggling student.

The late Dr. Mason told me once a story which illustrates so well the point concerned that I cannot refrain from telling it. A pupil of Moscheles was listening to a beautiful pedal effect, then new, which Moscheles informed them with admirable modesty, as they sat lost in reverent German admiration, that he was unable to explain exactly how he did it, since it was by the grace of God. The one pupil who was not blinded by a false respect asked him to repeat the phrase, watching keenly the action of the foot on the pedal. At the next class this pupil reproduced the pedal effect much to the bewilderment of the class and the mortification of Moscheles. It is to such analytical minds as these that we owe progress in teaching, and to them we should be unfailingly thankful, except in the case when they fail in a

proper sense of perspective, and act as if they could produce virtuosi to order merely because they know how the trick was done.

Another point of human nature we must consider, and it is this: Everybody must be his own Columbus, and discover in his own hands, heart, and soul how to play the piano. Have we not all noticed over and over in pupils how some day they come and announce as their own discovery something you have been hammering into them for weeks? It is annoying unless the teacher realizes that in the broader sense he has accomplished his end in the best possible way. A point once digested thus by a pupil is his for ever. But when these Columbuses rush into print with their discoveries, denouncing all previous methods as false, then it makes those who have known all these things previously either amused or angry just as it happens to strike you.

I feel that we should consider ourselves all interpreters of Liszt's technique to our pupils. Should one phraseology not bring home some truth, we should endeavor to change it. For instance, in my instruction I have ceased to use the word "pressure" as much as formerly, and have substituted the word "weight," always supplementing it with a definition in which I explain that I mean dead weight and not active pressure.

Matthay notes that the term "wrist-action" is misleading to the pupil. The wrist, being a hinge, cannot act. Thus the pupil says he understands when he does not or works away in the dark. Good Mr. Breithaupt makes a violent attack on any person who not only has said, but shall say, that he knew anything about "weight" previous to the year 1903 (I forget if he mentions the month). Now, it was only the other day that I heard of Mr. Breithaupt for the first time, and yet I have taught weight to my pupils for years. I agree with his theory perfectly, but why all this bluster? It is all very true, but it is put in the *streng verboten* style of German paternal government. One has the uncomfortable feeling that he is more in love with establishing his claim as discoverer than with the principle discovered. After all, his analysis of the psychology of piano-playing is too obscure to

be at all lucid on paper. To my mind this is the only *raison d'être* of teachers at all. The living word is essential to a comprehension of piano-playing; otherwise why not refer pupils exclusively to text-books? It is example that the student wants and needs, and a painstaking study of the meanings of the words in which you clothe your explanations of the nature of the elaborate mechanism which produces tone.

But whether Mr. Breithaupt of Germany or Mr. Gittings of Pittsburgh, whose pamphlet "A New Musical Truth" (modest, by the way, calling it *new*) deals with the subject of weight, or whether you and I suddenly discover a way of doing things that simplifies some difficult problem, let us not rejoice that we are not as other music-teachers, and hurry to get our notion copyrighted, but let us solely be glad that we have, at least on the point in question, been admitted to wisdom.

Since different phraseology of the same truth has such different effects on different people, it is impossible to recommend any one book to pupils for an ultimate summing up of the intricate subject of touch and technique, and personally I believe it is better to omit such books until the student has grasped and assimilated the elements and their applications. Not until then can he gain much from the written word. A book like "The Act of Touch" by Tobias Matthay is marvelous in its insight and scientific treatment of the subject. It is a mine of gold for the teacher, but will only muddle the pupil by its enormous complexity. This book is, to my mind, a perfect summing up of the technical legacy left us by Liszt. There is no doubt that Liszt consciously or unconsciously knew all these things, but that he taught them, I do doubt. The art of teaching — scientific teaching — if one may perhaps somewhat incorrectly apply that word to an art, is a comparatively new one, and we have been and probably still are experimenters. Open-mindedness shall be the keynote of the teacher's attribute, and since you may think I have been pessimistic in my views towards technical progress, I will now ask you to listen to a paper taking the opposite view to mine. I take great pleasure in introducing Mr. Allen Spencer.

PIANO-PLAYING SINCE LISZT

ALLEN SPENCER

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Piano-playing through all its history has involved three elements — the instrument, the man who plays it, and the music written for it. No intelligent comparison between epochs can be made without considering these three. If the instrument had not developed enormously, if its virtuosi had not increased a hundred-fold, and were its literature not a thousand times greater than in the period from 1825 to 1850, then we might possibly doubt our progress since that time. No one can deny that such advancement has taken place. If we can prove that a distinct change in manner of playing has developed, as a result of this growth, we will have given at least one answer to the question proposed for our discussion.

In the matter of the instrument itself, the advancement is perfectly obvious. It is now but a little more than a hundred years since the harpsichord and clavichord succumbed to the superiority of the hammer-piano, and were relegated to oblivion. These instruments had a noble share in our present development, and they gave us the privilege of playing the works of Bach, Händel, Haydn, Mozart, and Beethoven (in his early years) on our more perfect instruments of today. We can never cease to be grateful for them, though we may not continue to love them. The pianos that Liszt found awaiting him, particularly those of Erard, Pleyel, and Broadwood, were already a great advance upon those that first supplanted the harpsichord and clavichord. Much improvement was made in Liszt's time, largely as a result of his playing, but the progress has also gone on steadily since his virtuoso career ended. Wonderful instrument as the piano is today, we know from our artistic builders that they are still far from being satisfied. Almost every year brings some new quality of beauty, resonance and durability, previously lacking. It is hardly necessary to mention the benefit a pianist derives from an artistic instrument. Both in his work-room and in the concert-hall it

serves as "guide, philosopher, and friend," and constantly stimulates him to added research in the realm of interpretative sincerity and beauty. The pianos that Liszt used had, beyond doubt, excellent repeating actions. Their construction was light, however, and while the middle tones had some singing quality, the treble must have been thin, and the bass "tubby." The damper-pedal must have lacked the deep tread that we find today, and hence much gradation of effect must have been impossible. The middle, or sostenuto-pedal — one of the greatest aids to the fine effects that we now have — was not yet invented. It is inconceivable that Liszt, with such an instrument as he had, could have used the same means of tone-production that prevails among the virtuosi of today.

If we wish to make a definite comparison between the manner of playing of the past and today, it is difficult to find a starting-point. Pianists differ greatly in this today and doubtless did then. There are two things, however, that have always been the same in the piano-playing of all generations. The piano-keyboard has always had seven white keys and five black keys in each octave, and the player has always had six joints, from shoulder to fingertip, used in depressing these keys. These six joints have always been similarly covered with the biceps and triceps, the flexor and extensor muscles. If, in the past, they had no kindly disposed gentlemen of medical training but without pianistic experience, who were anxious to show the proper use of these muscles to the musically educated and routined pianist, we must accept our present over-supply as a rather doubtful sign of the modern interest in piano-playing. We may assume that there were piano-teachers in that day who formulated some fundamentals of study, and forced them, as a whole, upon any pupil unable to resist. They may, or may not, have called this a "method." The result will be the same at any period. We know that Chopin happily escaped such treatment from the hands of Kalkbrenner, and Liszt, even at nine years of age, was too strong a personality to be much injured by Czerny's pedantic teaching.

Most of the accounts of Liszt's playing in his virtuoso period are so colored by hero-worship, so vague and incoherent, that we can scarcely take any of them as a basis for an estimate of his real achievement. His later life, at Weimar and Rome, has been described with much more sanity, and by many whose judgment has real authority. All who heard him found it difficult to separate the playing from the personality of the player. The consideration of this compelling personality is somewhat apart from our subject. Neither should we devote too much attention to the discussion of his wonderful performances. We have every reason to believe that Liszt was the first pianist to throw off all shackles of tradition, the first to develop his own habits of tone-production, fingering, and general keyboard-control, regardless of all previous pedagogic ideas. In his later life, when asked how he learned to play, he admitted with some evidence of embarrassment, that he had never played many studies or finger-exercises. He had always simply *played*. It is a matter of record that he endeavored to write a work on piano-mechanics, but had too little interest in the subject to finish and publish the book. As a matter of minor evidence, his portraits show that he never curved his fifth fingers, according to the rules and regulations established by hand-position experts. Liszt was the first pianist to understand the possibilities of both pedals, as well as the first to write music absolutely demanding their use and study.

In spite of his marvelous playing, his brilliant career, and the fame and fortune he achieved, the influence of Liszt upon the teaching and playing of his own time seems to have been comparatively slight. The piano-teacher of any period has always been slow to accept new ideas, and those of the first half of the 19th century were no exception. Herz in Paris, Plaidy in Leipsic, and Lebert in Stuttgart, to mention only the more prominent names, still continued to teach the cramped-finger attack, the stiff arm, and the dry, brittle and pedal-less tone-production that they themselves had learned. There may have been a real talent here and there, who refused to conform to these set habits, but such cases were rare. The great virtuoso achievements of those days

was a right-angled performance of a Mendelssohn concerto. It was heresy to play Liszt's compositions, and Chopin's and Schumann's works were little used.

It is only when we approach the time of Kullak, Tausig, and Leschetizky, that the older ideas of piano-mechanics show signs of change and improvement. Kullak gave us a number of brilliant and much more modern pianists, such as Sherwood, Scharwenka, and Aus der Ohe. In his "School of Octave-playing," Kullak outlined principles that were long considered the final word upon the subject. That these principles no longer govern the octave-playing of the modern pianist is only another evidence of our progress. Tausig, whose life and work were all too short, left as a representative that superb artist, Rafael Joseffy. The Leschetizky influence is too potent a factor in our present musical life, and is too constantly talked and argued about to need further mention here. The vivid and highly emotional playing of Anton Rubinstein also undoubtedly gave a strong impulse toward freedom and individuality. He must not be blamed because many young pianists tried to copy his interpretative strength, and only succeeded in acquiring an appallingly noisy fortissimo. The *manner* in which a great artist approaches the keyboard is always wholly his own, and is the result of infinite experience regarding the relation of the piano to his own physical qualifications. Would that we could convince the student that these visible things are never to be successfully copied, and that the effective result is what he must use as a basis for his own experimental study. But we must not digress too far from our subject.

In the thirty-seven years between Liszt's retirement from the concert-stage and his death, the master was enabled to witness a remarkable development, both in piano-playing and in its appreciation. The instrument itself had ceased to be a luxury, only to be obtained by the rich, and had become almost a necessity of the moderately well-to-do. Liszt had watched the musical world grow from ignorance to a comprehensive knowledge of all epochs of piano-literature. He himself had aided the growth of this literature by a warm interest in every young composer who

had ideas in any way new. Is it inconceivable that his own ideas of piano-playing must have undergone some change during this period?

Liszt, unfortunately, was not permitted to attain the greatest goal of his hopes, and to live to see the final general recognition of his own compositions. It is this quite recent acknowledgment of his genius that has given piano-playing its newest development, and our present-day virtuosi the opportunity of founding what we may call our "new school" of piano-playing. It is not necessary to dwell at length on this tardy recognition of Liszt, as one of the master creators of all musical educators. Anything in art that is both great and wholly new progresses slowly. We are but now beginning to know that Liszt gave the impulse to all that we class as "modern" in music. The later Wagner, the entire modern French school, Strauss and Elgar, only elaborate and work out the idea and color that found its fountain-head in the works of Liszt. For many years his piano-works were classed wholly as display music. Strange as it may seem, the many so-called "Liszt pupils" rarely contradicted this impression. Splendid pianists all of them, they have succeeded in making the works of their master only bravura compositions. Brilliancy, dash, and fire, they have all had, but in attaining these, they have many times gone beyond the limits of the instrument, and — why should we evade the truth? — *pounded*. This could not have been copied from Liszt, as the one thing upon which all testimony unites is that he never overtaxed the instrument, but entranced his hearers by the spiritual and disembodied quality of his tone. Grove's Dictionary sums up the matter in the following, rather naïve comment: "It is quite a mistake to suppose that the habit of thumping, which so many of his pupils and followers thought fit to adopt, came from himself."

It was not until a new generation arose, who knew not Liszt, but whose mind and hearing were grown more sensitive and acute, that the inner spiritual beauty of his music was finally understood. Then the real Liszt influence began to manifest itself. In the playing of such men as Busoni, Godowsky, Bauer, and Ganz, we

are beginning to hear the Liszt music as it was first conceived, and the qualities of tonal beauty and balance, with pedal mastery, that have resulted, are influencing the entire piano-playing world. The Liszt playing of the past was almost wholly for display; that of today almost never has this solely in view. Busoni plays the "Mazepa" study so that we forget its octaves and scales in large thirds, and realize that it is a musical creation of wonderful power and poetic beauty. Godowsky imparts an atmospheric quality to the "Gnomenreigen" and the "Walderauschen" that entirely surpasses description. Ganz eliminates much of the virtuoso element from both the E-flat and A major Concertos, and makes them sound like elusive improvisations. Bauer, likewise, has felt the modern impulse, and gives us a Liszt of deepest sensitiveness and poetry.

Liszt clearly understood that the middle of the piano offers the greatest opportunity for colorful melody-playing, and this quality has long been understood in his writings. We have been slow to see, however, that the passages and arabesques that are so often woven about the melody are not for the display of our keyboard mastery, but are component parts of the melodic line, and are written with the finest discrimination to fit the poetic thought. The study of these effects has brought about an altogether new use of the piano. We no longer hear the overstrained jangling strings in a climax, or the much emphasized melody and subdued accompaniment, or the affected intensification of the upper notes of a chord. Instead, we have a fortissimo made by an evenly balanced piano, almost orchestral in its fullness, the melody supported and thrown out by other melodies, and the chord as even as that of an organ. The uses of the sostenuto-pedal are now beginning to be understood and employed. The retention, by its use, of silently pressed fundamental tones, through lighter upper passages, opens up a field of experiment wholly impossible to the virtuoso of a half-century ago. Can we doubt, then, that these undeniable changes in tonal result have brought with them a change also in the manner of playing?

We scarcely need to speak of the influence exerted on modern piano-playing by Liszt's three contemporaries, Mendelssohn, Schumann, and Chopin. However our personal opinions of their musical worth may vary, we must accept, from our programs of today, the fact that Chopin is the only one of the three to hold his own. This may partly be because so many of our present pianists laid the foundation of their keyboard mastery with his works, and so gained a large reserve repertory of them; but the main reason is found in the fact that the public still cares for Chopin's writings and enjoys hearing them again and again. We owe them a debt of gratitude, because for many years, previous to the general recognition of Liszt's writings, Chopin's music was almost the only antidote for the prevailing tendency to overpercussion in playing. We must not forget to mention Stephen Heller. It is only recently that we have begun to know that his Op. 45, 46, and 47, were only a small part of the really beautiful and distinctively pianistic music that he left us.

Brahms and César Franck we may count as moderns, and their writings for the piano have had much effect upon our piano-playing of today. Each possessed an idiom that was distinct, different, and almost wholly new. Both require a keyboard control that is quite apart from that of either the classic or the romantic schools. The modern pianist, through learning these works, must surely have acquired some mastery that the previous generation did not possess. The arrangements — possibly better called aggregations — made from the classics and Chopin by Godowsky, certainly require a mental and physical alertness more nearly allied to the skill of the juggler than to the art of the interpretative musician. They are played by few beside the composer. Far better and entirely worth while are the Busoni arrangements of the Bach organ-works. These are really for the pianist of the next generation to do, as no other pianist of today has yet succeeded in making them sound as Busoni himself can. The works of the modern French School — Debussy, Ravel, Aubert, and others — have been our latest genuine stimulus to new study for tonal effect. Their passage-work, while largely an

outgrowth of Liszt's, in its use of the piano as a whole, demands in many cases a complete physical readjustment in the player before he can make clear the musical thought. The use of the pedal must be peculiarly sensitive, and the dynamic effects must be finely considered, or the result is meaningless. The pianist who masters these compositions, so as to make them effective, must always thereafter play his Bach and his Beethoven better.

In enumerating our present advantages over the past we must not forget our debt to the music-publisher. In Liszt's time the great piano-works were hard to get and expensive. This forced upon the teachers of that time the necessity of using many unmusical studies, and the less worthy productions of the masters. This is no longer the case. With our cheap and accurate editions, every form of piano mastery may be acquired by the student in some work of deepest musical beauty and import. This enables the student to grow to the point of virtuosity, and enter upon his career with a wider musical horizon, and a repertory many times as large as was possible in the past.

To sum up, then, we are the "heirs of our musical ages"—few as they are in comparison with those of the other arts. We have a more perfect instrument, a greater number of great pianists, and a varied mass of musical material undreamed of seventy-five years ago.

We must not rest here. We ourselves are now preparing the next generation for its work and influence. Let us hope that we can give it something more than the preceding generation gave us. We received much, and are deeply grateful for our heritage, but it is our duty to classify the needful things, and to eliminate the unnecessary, so that the student may enter the "holy of holies" of real musical understanding more quickly than we were allowed to do.

PIANO-PLAYING SINCE LISZT

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A backward glance over the subject of piano-playing to about the middle of the past century, to the period when the virtuosity of Liszt had brought the whole pianistic world to his feet and his transcendental compositions for the instrument had raised pianism to hitherto undreamed-of heights, reveals at once the fact that there has been no such completely revolutionary force in piano-playing since the time of the great Hungarian master.

But, although there has been no grand revolution in which everything previous has gone by the board, there have still been forward steps taken in the art of piano-playing, two of which, occurring right in our own time, are highly interesting, and one of them certainly is of great importance. There is a decided trend in piano-playing today in one well-marked direction, as seen in the work of nearly every prominent virtuoso before the public, and there is just as evident a disappearance of some of the relics of the piano-playing of former days.

The trend of modern piano-playing is entirely in the direction of the production of a big tone, the seeking for orchestral effects, the endeavor to get to the very bottom of the capabilities of the instrument, to fetch forth every hidden power within its sonorous depths. In this trend piano-maker has vied with piano-player. In some instruments there has been an attempt to increase the sonority of the upper middle register by the addition of a fourth string, to be set in motion by sympathetic vibrations, and Bösendorfer, the veteran Viennese manufacturer, has added nearly a whole octave to the bass of his concert-grands, making the keyboard extend to the C below the lowest A of the ordinary instrument. In spite of these and other improvements, however, according to Leschetizky, whose memory of the subject covers probably a longer period of time than any other living pianist of note, the tone of the instrument remains in the upper register practically the same as it was

fifty years ago, improvements being only noticeable in the lower and middle registers, particularly the former.

The piano-manufacturers have been more than matched by the rise of a race of pianistic Titans, headed by Anton Rubinstein, and followed by Busoni, Sauer, Rosenthal, Paderewski, Hambourg, to mention only a few who have demanded from the instrument everything which it is able to give forth. And there is no question that modern piano-playing is following in the lines laid down by these pianists.

Of the type of piano-playing which I referred to as being in the course of disappearance, Vladimir de Pachmann, who may trace his pianistic lineage through Henselt directly to Chopin and Hummel, is the only representative of note on the concert-stage at present. The last time I heard him, as I sat listening to the Chopin program, some of the numbers of which will ever remain to me among the most precious memories of the concert-room, I felt a thrill of joy at the thought that de Pachmann, although the oldest pianist now before the public, is still preserved to us for an occasional "farewell tour." But, as he himself recently remarked sadly to an interviewer, who is to take up his art after he has left it? The answer is, alas, no one. It will be but a beautiful memory, for there is no further development for piano-playing along these lines, piano-playing which leaves us cold to all but the lyrical and rhythmic, and which would be but a sorry messenger for the loftiest utterances of the poets of the instrument.

Dramatic intensity is the key-note of the quality of piano-playing demanded for the head-pieces of pianoforte literature, for the Chopin F minor Fantasie, the Schumann Symphonic Etudes, the sonatas of Liszt, Chopin, and Brahms, to mention only a few, and modern playing has responded to this demand.

The revolutions in the realm of piano-playing brought about by Chopin and Liszt were in each case the work of the composer-pianist, and to a much larger degree the former, for it would be impossible to imagine a revolution wrought by even the transcendental virtuosity of a Liszt uncoupled with the genius of the creative artist. So in the two forward steps in piano-playing to

which I referred above, it is the composer-pianist, rather than the virtuoso alone, to whom the advance is due.

Claude Debussy, in his piano-compositions, has created a series of works which require a treatment of the instrument quite apart from anything which has gone before, and is therefore the first really musically creative innovator in piano-playing since Liszt. I use the expression "musically creative" to distinguish Debussy's work from the technically creative innovation of which I shall speak afterward. With Debussy, it is the musical idea which necessitates a different handling of the instrument from any heretofore. His work is no mere technical advance. The pianist finds before him the problem of creating atmospheric effects after a manner that is totally new. His old ideas of pedaling, of balance of tone, of a score of other things which have stood him in good stead with every other composer from Scarlatti to Rachmaninow, must undergo a complete reincarnation if he is to enter into the spirit of this musical Maeterlinck. I speak, of course, of the later works of Debussy. His earlier compositions for the piano are quite harmless, and might have been written by any contemporary French composer. In spite of the fact that this modern French movement is quite revolutionary in aspect, it cannot at all be said that Debussy has revolutionized piano-playing after the manner of Chopin or Liszt. Perhaps if Debussy had been a virtuoso of the rank of these two, the matter might have taken on different proportions.

Among the Slavs, the race most gifted in pianistic virtuosity, there are men with a wealth of new musical ideas, such as Rachmaninow and Scriabine, but whose ideas are not revolutionary enough in character to cause any material change in the development of piano-playing. These men work along well-known lines as far as the treatment of the instrument is concerned, although some may take exception to this statement in view of some of Scriabine's work. It remains for the future to show just how far the modern French movement is going to influence this main line of less revolutionistic development of piano-composition, or if it is going to influence it at all.

The other innovation I referred to as a "technically creative" one, and it is at present of less importance musically than the first. It is to be found in the arrangements by Leopold Godowsky of the Chopin Études and of pieces by early composers for keyboard instruments, and in the paraphrases by Godowsky and Moritz Rosenthal of the Strauss waltzes. In these arrangements technical development is, of course, the foremost idea, but although they are, in the last analysis, mere virtuoso "stunts," they are on this account not to be passed by lightly in the consideration of the development of piano-playing. For these works show a development in the contrapuntal handling of themes on the piano that is as surely as anything a step forward in the technique of piano-composition, and it is not at all impossible that this development in technique, in the hands of men possessed of a more fertile musical invention than these two brilliant virtuosi, may point to most important developments in the musically creative sphere.

Viewed from a purely technical standpoint, the arrangements of the Strauss waltzes and of some of the Chopin Études are simply stupendous. They would have been pretty hard technical nuts for even Liszt to crack. They are far more ingenious in point of mere technical construction than any of the Liszt arrangements or paraphrases, containing the most clever keyboard intricacies, and being largely contrapuntally conceived, whereas the Liszt arrangements are almost entirely homophonic. Rafael Joseffy said to me once, speaking of Rosenthal's performance in New York of his "Humoreske and Fugato" on themes by Strauss, "It was the most wonderful piece of virtuoso piano-playing I have ever heard." The Godowsky arrangements outrival even those of Rosenthal in contrapuntal ingenuity and keyboard fluency.

Among the great piano-teachers of today it may safely be said that practically all of them are working toward the cultivation of big piano-playing. The day of the keyboard miniaturist is past and gone. After Liszt it was Rubinstein who pointed the way for the rising generations of pianists, and his St. Petersburg colleague, Leschetizky, has made the keynote of his teaching the

production of a big, noble tone at the instrument, insisting that tone and rhythm are the only things that can keep the piano alive as a solo instrument, and decrying the mad race for enormous technical development so apparent in some quarters and so fatal to the growth of real musical perception. Godowsky talks of "weight" and "dynamics"; in fact, there seems to be quite an epidemic of opinion on the subject of "weight playing" flying through the musical land just at present, as though the idea were one hitherto entirely untouched. As far as finger-technique is concerned, no apparent progress has been made since Liszt, nay, even since Chopin. The contrapuntal monuments of Bach offer the same difficulties as ever, and, to come down to more modern times, the Alkan Études and the "Don Juan Fantasie" have not grown one whit easier.

Since Liszt's time, the quantity of piano-playing has increased enormously, in fact far out of proportion to the quality. Every pupil who has been able to hammer together a program, or to get through a concerto somehow, has designs upon the concert-stage now-a-days. The growth of musical journalism, and the application to the profession of what we in America know as "modern business methods," have created a condition in which momentary success, at least, is not always dependent on superlative ability alone. Much mediocre piano-playing is being foisted upon the public, which is in many cases not critically observant enough to be able to distinguish at once the chaff from the wheat.

America has produced many excellent pianists of late years, and the majority of those who have come into the public lime-light to any degree are women-pianists. This may be due to the fact, which I noticed during my years of study abroad, that the American girl-student is usually much freer from financial cares than the man-student, and can therefore give her entire energies to the making of a career. The American young man-student has usually rushed over to Europe between periods of strenuous piano-teaching for a bit of study with some famous master, or else is working on borrowed money with the problem of repayment staring him in the face.

We are living at present in the very golden age of piano-playing. The modern grand piano has developed possibilities quite undreamed-of by early writers for keyboard instruments, and virtuoso piano-playing has taken unto itself one of the most important positions in the realm of music. For the present, at least, we need have no fears for the existence of the art of piano-playing, even though Leschetizky has said that the days of the piano as a solo instrument are numbered. The Nestor of the piano has placed the date for the fulfilment of his prophecy anywhere from three to five hundred years in the future, however, so at any rate it bodes no great evil for contemporary generations of keyboard manipulators.

REPORT OF THE HARMONY CONFERENCE

Chairman, GEORGE C. GOW

The papers of this Conference, as will be seen, refer both to the substance of harmony, historically considered, and to the pedagogical treatment of that substance today. As has been the case in previous Conferences on this subject, there is abundant evidence of the enterprising and independent spirit in which the whole subject is being handled by up-to-date teachers.

THE AESTHETICS OF THE CHORD

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The Harmonic Period in Music History is very commonly spoken of as beginning some six or more centuries ago at the time when the makers of music first undertook seriously to grapple with the problem of simultaneous melodies, submerging their free tunes, which the church based upon speech-rhythms and which the minstrels based on dance-rhythms, in the roaring tide of composite tone and dull time-keeping. One might, quite as properly, trace the history of military evolution back to the first mobs of fighting men who supplanted the hitherto independent heroes of antiquity, and little by little were moulded into primitive armies. But it is a far cry from lithe step of the hunter or the scout to the tramp of armed men, the march and wheel of a regiment at command. In like manner the mob of musical tones in 13th-century part-music bears little semblance to the marshaled array of chord following chord in the music of the 19th century. The surge of tune jostling tune in that early day brings no such conviction of strength or grace as does the veriest commonplace of musical utterances now — and that in spite of the fact that the old music carries many a lovely or noble melody tossing uneasily along upon

its swirling current. Not the assembling of men makes an army, but the drilling of them to create certain efficiencies unattainable in any other way.

One sees that the forward movement which gave us harmony was inevitable; that, in the æsthetic valuation of tone, it was the next discovery in order after that of melody. Likewise it is evident that the importance to musical art of this discovery was out of all proportion greater than that of the previously known elements—it furnished the true third division, framed out of three sounds, "not a fourth sound—but a star." And yet a recent writer on musical æsthetics (*Britan; Philosophy of Music*, page 148) declares it has not worked a psychological revolution in the inherent character of the musical experience, "In the essentials music is music, whether in the simple melodic, or the richer, more complete harmonic form."

It is perhaps true that "music is music" though it consist of the mere beating of a tom-tom, just as architecture is architecture though its product be but the tepee and the Esquimaux hut. That which creates an art is the point of view, not the complexity of product. The æsthetic experience comprises both judgment as to value and emotion. Till both are present there is no art. Utility, effectiveness alone is not sufficient; the appraising eye and the joy of approval must be added. Thus from the artist's side a purposeful use of material to induce comparison of values and to cause the resultant sway of emotion is art. There is, in this sense, no difference between the primitive rhythmic patter, in which the effect of quickening pace and increased volume of sound is utilized to create excitement, while slower movement and less noise is planned to allay it, and a modern Sousa march, whose main effect is one of direct reliance on pace and volume, or even a Strauss tone-poem, with that incomparably greater fertility of invention and variety of treatment to accomplish the same end.

But is it enough for psychology to declare that the æsthetic reaction is taking place, and to draw no distinction due to the nature of the material involved in an art-work? If so, one might as well say "war is war" whether carried on by the single hero

or the organized host. The remark falls flat when one wishes to survey that force which has overturned empires and polices the world. Granted that the æsthetic experience is musical from the moment that its judgment and emotions have to do with musical material, does not the introduction of distinctly new musical material so change the character of the art-work as to cause essentially new reactions? If that be possible, a comparison of free melody with the harmonic kaleidoscope, the age of the minstrel with the 19th century — is of greatest significance psychologically.

Whether one discuss the material of music historically or analytically, the order of its development is through rhythm to melody, to harmony, and to color. Indeed, it would not be far out of the way to define music as the exploitation of tone through rhythm, for it must be emphatically stated that music deals with *tone*, not with mere noise. One may well question if a rhythmic pattern in undifferentiated noises can properly be named music, any more than the incantation of meaningless syllables can be called poetry — though both originate in the art-impulse. Assuming, then, that the term music involves the recognition of beauty in tone, it must be observed also that musical rhythm, melody, harmony, and color are not mutually exclusive terms. Rhythm in music takes up into itself melody, harmony, and color. Melody, which derives its potency from rhythm, leans hard, too, upon harmony. Harmony is in the main indebted to melody for its very existence, and is made effective through rhythm. Color is a subtlety of harmony, inherent in every tone, and thus impossible to separate from any musical utterance; but it is developed as an art-factor mainly by means of melody and harmony.

In order, then, to present properly the significance of harmony in music — the æsthetics of the chord,— it is necessary first to examine somewhat carefully the function and material of rhythm and of melody, and their interrelations. Knowing these, the special contribution of harmony to the art becomes clear.

Rhythm, alone of the so-called musical elements, is not essentially musical. It furnishes the link which connects the unique experience of music with other life-activities. Melody, harmony,

tone-color, are by definition musical. Except so far as these latter are incorporated in the rhythmic structure, they have no independent meaning. But rhythm is life—is movement. It may express itself to the eye or to the touch as readily as to the ear. It is through the rhythms of life that memory develops, and through memory that rhythm is capable of extension. All associative processes of both memory and imagination tend to become cyclic. Unity and coherence rest upon the certainty of recurrent stimulus. The momentary rhythms of organic functioning, such as the heart-beat, breathing, walking, etc., recede into the background of consciousness and become automatic. But the larger cyclic rhythms that are conditioned on memory stay in consciousness. They are therefore material for judgments; and, since "judgment is the unit act of reflective thinking," they furnish the basis of thought. Attention itself, too, is rhythmic. The continuous sight or sound either ceases to remain in consciousness or strains attention to the point of pain. Successful rhythm, therefore, is that use of intermittent stimulus which holds attention at its most favorable stress.

Hence the possibilities of rhythm in the musical experience. For intermittent tone furnishes a means of holding attention upon the shorter rhythmic groups in a way that is more urgent and insistent than is the case with other rhythmic functions; and at the point when they are liable to become automatic, music can reinforce their appeal with the larger cyclic experiences of likeness and contrast in such a way as to lift attention constantly to a higher plane and develop all those judgments which furnish the intellectually compelling force of an art work. Professor Dickinson rightly says of rhythm, "It is not merely the means of obtaining unity and diversity; it is the very life of music," declaring that "composers who have pushed the art of music onward have done so by enlarging the resources of rhythm, and producing works which were beyond the ability of most of their contemporaries to grasp with intelligent satisfaction." From this point of view one may characterize tone as that medium which has the power to retain rhythms in consciousness without fatigue; and one

may explain the beauty of music as consisting of just this favorable reaction.

The enlargement of the resources of rhythm to this end, by bringing to one's notice and rendering attractive the various qualities of tone, is the intellectual task of music *per se*. Primitive rhythms are mainly functional and emotional; musical rhythms are the expression of thought. The stages in this development of musical rhythms are as follows: (1) that in which rhythm relies wholly on distinctions in the moment of reiterating the tone (i. e., by time-pattern), or in the volume of tone, to hold the attention; (2) that in which, by the addition of pitch, melody is evolved; (3) that in which the method, previously well known, of enhancing one rhythm by contrast with another carried on simultaneously, is transferred to the realm of melody; (4) that in which harmony is utilized to add weight to the moments of rhythmic significance, both in the smaller and the larger groupings; and (5) that in which color of the single tone (timbre) or of the chord (arrangement) is applied to the task of increasing rhythmic interest.

In each new stage of development the span of musical art is enlarged. With every addition of tone-perceptions the capacity of the composer to delay the moment when one must acknowledge that the end is or should be reached is increased. Not that the possession of every means of creating musical interest involves necessarily the creation of extended musical structures; but that the absence of such means precludes the possibility of extended musical interest. Thus notice

(1) In the earliest stage of rhythmic utterance the drum solo is the best type; the patterns thereof may be fairly intricate, but never greatly extended. The tendency is to exploit in succession or rotation a few definite outlines until the attention flags — the end comes.

(2) In the second stage, that of melody, this serves more purpose than simply to add to the resources of rhythm; yet the enlargement of rhythm by the aid of pitch alone is of surprising value. It at once leaps the gap between the small rhythmic group of the time-pattern and the larger melodic group of the phrase

and sentence, which, by means of memory, can permit the interest to grow through contrast, climax, and proportion. In the smaller pattern it adds enormously to the rhythmic enjoyment, making often the most monotonous iteration vivid and alive, and uniting its own positives and negatives of vibration to those of pace and volume in a way to intensify greatly the musical stimulus and to prolong the period of its effective continuation.

(3) In the third stage, that of concurrent melodies, not only do two or more simultaneous tune-lines add to the assertiveness of any rhythm in which they unite, but they present rhythmic problems of the most fascinating sort when their rhythms diverge. From the moment that this principle was acknowledged the whole character of musical growth underwent a change. A recent writer has laid it down as a rule that all good music must carry on at least two rhythmic schemes at the same time, each of which owes allegiance to the same unit-beat or pulse. Historically this stage overlaps the following, that of harmony, and may in fact be said to find its best opportunities of application in the later development. But, even without the dawning sense of tonality, musical interest is splendidly heightened by devices of imitation and contrast that flit from melody to melody of the musical web.

(4) In the fourth stage, however, the larger rhythms of formal structure receive their most important contribution through the development of the sense of key. No single melody is capable of long sustained flight in its one key, but may successfully continue on the wing if allowed to diverge to a contrasting key and then return. Now, the sense of key, while partially developed in the melodic age, gained enormously in definiteness through the interpretation which chords were able to put upon melodies. By this means there came at once a most significant expansion of the melodic vocabulary. Tonality was thus able to extend once more the limits of rhythmic effectiveness. Since, moreover, the chords of a key are seen to stand in relationship to each other in a way quite as exact as do the individual pitches of a scale, the path was soon open for composers to make purposeful use of them in order to lend added weight to the suitable rhythmic moment of

the smaller groups. Harmony, thus, entered into the entire content of musical rhythm.

(5) In the fifth stage, that of color, the development has concerned itself most obviously with the characteristic differences in the timbre of instruments, so that the approach to the problem of rhythm has been made from the structural side, as affording greater variety in expression and hence allowing yet more expansion of the limits of form. Up to the present time interest in musical color is, however, more strongly that of direct response to the emotional appeal. Yet examples can probably be cited where the sharpness of a rhythmic effect, even in the smaller groups, is manifestly due to the quality of the tones selected.

Rhythm, then, furnishes the connecting link between the unique experience of music and other activities of life; it is not *per se* musical, but takes into itself ultimately all the purely musical factors; and in so doing expands from the immediate impressions of sensuous beauty to the intellectual judgments that make for logical progress and the larger thought unities.

Melody, apart from rhythm, is nearly helpless. Nevertheless the pitch-element does more than to serve simply as a factor in rhythm. One notices at once that a new value is placed upon continuity of tone. Rhythm is mainly concerned with the initial shock of reiterated sound. In rhythm the excitement grows in proportion to rapidity and volume: i. e., as one approaches to continuity. But, once the line is passed into continuous tone, calm takes the place of agitation. It is true that rapid rate of vibration (high pitch) is still the positive of excitement. Yet the beauty of the legato outweighs, in melody, the interest of the rhythm of changing pitches. Long and short of tone has become more valuable than frequency or infrequency of shock. Riemann says truly that "rising and falling pitch appears to be continuous even though it is graduated;" "separate definite tones are to be regarded as pausing upon a certain pitch for the purpose of comparison, or control of the degree of increase or diminution; and the legato transition from one pitch to another appears not as a skip, but as a continuous increase or decrease executed rapidly."

So that, Riemann declares, "the root principle, therefore, of melody is the continuous change of pitch, not the graduated change." One may say, then, that although the pitch-pattern is the distinctive interest in melody, yet delight in the constant flow of the tonal stream plays also a large part in the experience.

It is through this pleasure in prolonged tone that there comes frequently, even into the single melody, an actual duality of rhythmic feeling. In the tone-pattern there may be certain tones so much longer than others that the mind is forced to establish a unit of pulsation which subdivides the one and groups the others. This seeming waywardness, in the light of the rhythm thus created, finds interpretation and counts for beauty. In the non-melodic stage of rhythm such waywardness would be incongruous.

It should be noticed that the chief excitant in melody, as in rhythm, is volume. If one sound a rhythm, however involved or rapid, pianissimo, or if one croon a melody under the breath, it is either devitalized or made to seem mysterious, through the suggestion of that which is far away, unusual. Tone, and plenty of it, is the recipe for an emotional orgy.

The vocabulary of pitch is not a large one. During the long centuries in which the musical system was mainly melodic, theorists and composers alike satisfied themselves that no proportionate gain results from the multiplication of pitches. Tones in a few marked ratios of vibration, that could easily be established, give, both in theory and in practice, the effective wide intervals and the useful gradations in between. Out of these, beauty of line could be secured. The essential demand in regard to change of pitch is that it be understood, so that progress from note to note shall present the effect of inevitableness. As Ethel Puffer says, "The unalterable rightness of music is founded on natural acoustic laws and this rightness is fundamental. A melody is not right because it is beautiful; it is beautiful because it is right."

Melody, then, so far as it transcends the function of rhythmic helpfulness and of nervous excitation through the volume of its sound, gains its peculiar beauty from the unique property of continuity both of tone and of pitch-progression, by means of which

it is able to present the impression of inevitable progression from a beginning to an expected and welcome finish.

The survey, thus hastily made, of rhythm and melody in music prepares us for the real question of this paper — what further contribution does harmony make to the musical content?

We have, so far, steered carefully away from that derived effectiveness of music, which comes out of associating in the mind musical noises with other noises, and its resultant stimulus to the imagination, or out of the added thrill which the utterance of words in melody can bring to the natural emotion connected with these words. Musical emotion is specifically the effect upon us of a recognition of musical rightness, inevitableness, perfection — the second term of the æsthetic experience. To produce this thrill, the rhythm of music utilizes the fact of periodicity of attention by adopting a favorable rhythmic grouping, and holding it in consciousness, through processes of tonal architecture that expand the elementary patterns into extended unities; melody utilizes continuity of tone-effect and a rationale of varied pitches. Is this a complete statement of the amalgam of time and tone? If one can only answer that harmony serves to enlarge the boundaries of rhythmic structure and holds the mirror to melody so that it may see itself more clearly, that is equivalent to saying "yes." "Music is music, whether in the simpler melodic or the richer, more complex harmonic form." But if there is something given in harmony that had never before entered the musical consciousness, and which is a vital and real addition to the tonal art; if this something is the result of a closer observation of tone-relationships in such a way as to transform the musical material itself, then manifestly the content of the art cannot be stated without including this factor. There must be psychologically a step forward.

The new factor is the sense of three dimensions — the addition of body to the height and width. One must never forget that we are not considering the actuality of tone; but rather its projection in an art-work, the application of it to a proposed end. It is not the mountain of granite, but the squares dug out of the mountain, that fashion the cathedral.

A tone to the unpracticed ear stands for what the initiated knows is only the fundamental resonance in a complicated series. So long as tones were heard but as simple entities, the conditions were ripe but for one method of application, namely, the melodic. Upon the recognition, however vaguely, of the compound nature of single tones, the way was opened for the acceptance of simultaneous separate pitches, not merely as endurable neighbors to each other, but as component parts of a proper unity. Such a conception necessitated a scheme of suitable relationships, in the working out of which many hitherto unnoticed phases of tone-complexity came to light, and conditioned the new method of applying tones to the art-problem, namely, the harmonic. It was not merely a perception of new meaning in tones, by which their treatment could be more logical in the old method. That, to be sure, did follow. Harmony, reacting on melody, did open up new melodic vistas and infuse into the old formulas a fresh spirit. But there were also new bottles for the new wine. The harmonic viewpoint creates its own type of beauty, a beauty that may be described as a glorified, transfigured tone-volume. This is fundamental and far-reaching. Volume has already been referred to as the essentially emotional factor in tone. But here is a use of it, purged of all dross, ethereal.

The impression of a chord is immediate — to the ear what color is to the eye. It is in fact an artificial timbre, simplified and exaggerated in special ways so as to catch and hold the attention. However faintly it be enunciated, there is that suggestion of sonority which stirs the blood. It was no haphazard of history when the romantic period of music exploited to the full the emotional capacities of the chord. Yet the chord is not undigested volume, mere vivid stress of sound. It is volume under the lover's caress, the painter's vision. Its spell is that of the deep, the boundless expanse. Push it to the extreme, and one can scarcely endure the overpowering appeal thereof. Touch it lightly and the breath of unseen presences is on your brow. As was the case with melody, where the obvious charm seems to lie in the change of

pitches, yet much of the real beauty is due to the impress of continuous tone, so in harmony, while the manipulation of the chords seems to be the inviting thing, yet the other-worldliness of them is the underlying reason for their existence.

Like melody, too, the vocabulary of chords is not large as compared with the possible combinations of tone; and much of the effectiveness of their use can be obtained within a small range of treatment. It is more than possible that we have not even yet hit upon the perfect chord-system. The world experimented with melody for at least twenty-four centuries before the significance of the major and minor scales was settled beyond peradventure. The harmonic system has been the subject of exploitation for but a bare six centuries. Composers are still reaching out in the dark and still being rebuffed. Much time doubtless was lost through the unavoidable but roundabout method of developing the harmonic sense, treating chords as the incident of concurrent melodies. The difficulty was to find understandable harmonic relationships. These came gradually to light through the help which certain chords gave in defining tonality. At the approach of the cadence, in particular, the inevitable chord-successions appeared, until points of melodic repose were seen to be points of harmonic repose as well. It was not surprising, therefore, that tonality was the clue to the first real harmonic system — the one under which we are still composing, in the main. Tonality defines the more and the less valuable key-chords chiefly in terms of the consonant triad; and such harmonic effects as cannot be stated under the laws of consonance are referred to special melodic influence. Even among the modern theorists there are those (d'Indy is a notable example) who recognize but two chords in music, the major and the minor triads, all other combinations being classified as non-harmonic modifications or intermediaries of these chords.

It would be foolish to protest against a nomenclature, were it not that wrong names sometimes serve to obscure an important and indisputable fact. In this case the important fact is that these intermediary harmonies, far from being mere musical padding, are in reality the most luminous moments of the entire scheme. The

distinction between dissonant and consonant chords is not at all a question of the disagreeable versus the agreeable, or the contrary; but it is a classification of the harmonic moments into the inherently active and the inherently passive. The active moments are more than simply unstable: they *demand* continuation of the music. Frequently a specific resolution is required, but in any case it must at least be something new to succeed the present moment as a whole, not as a mere extension of the melodies involved in the dissonant chords. That is, consonant chords are moved along partly by the force of rhythm, partly by the state of the melody, partly by their place in the tonality, and partly by some incompleteness in the arrangement in which they happen to be uttered; but dissonant chords within themselves furnish the compelling force. It is unquestionably for this reason particularly that 19th-century music is filled to overflowing with dissonant chords. They sweep the current of tone along with resistless stress, and present in mass that effect of the inevitable already referred to in melody. One needs but recall the opening measures of the Largo from Beethoven's piano sonata, op. 7, or the first phrases of the final movement in Tschaikowski's Sixth Symphony, to demonstrate this — to see how dissonances knit the phrase into a compact and cumulative whole.

A series of dissonant chords offers structural material that is homogeneous — the mass hangs together like a cement wall — while the series of consonant chords is a brick wall held in place rather by the mortar of tonality. We find in the last twenty years an appreciation of this fact that is leading the bolder spirits to trust themselves to build with this cement alone and to abandon the mortar. At present there are many who distrust the permanency of such construction; who feel that dissonant chords must be guided by melodic resolutions and given coherence by allegiance to key. Yet it may be true that the chord as a timbre and as a propelling force will permit some new architectural scheme of musical utterance that will ultimately take the place of the melodic with its emphasis on tonality, or will so modify it and infuse new spirit into it as to create a new harmonic art.

We have, then, in the chord a specialized display of the factor of volume in tone — intensity, stripped of its grossness, idealized to create musical vista. It is an expansion of the emotional content of music akin in significance to the extension of rhythm into formal structure made possible by melody. We have also a new means of establishing the dynamic of motion, quite apart from rhythm, through the potency of the dissonant, the active chords.

That these new factors in musical experience have revolutionized the art its literature of the last two centuries demonstrates. That the chord has given new meaning to the beauty of music it was the object of this paper to show.

HARMONY AND THE COMPOSER

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It is a well-known saying that each generation must have new laws to suit its needs. When romanticism deluged the world of art in the thirties and the forties, it seemed that classicism was dead, because revolution was the order of the day. Despite the raging romantic tempest of that period, its storm and stress vanished, leaving its best features as living and vital truths. Classicism, temporarily obscured, again appeared above the surface, as sturdy and as basic as ever. Since that time other waves of enthusiasm in apparently new artistic paths have come and gone. Certain strong and dominating masters have seemed to withstand the trend of their time, but their very isolation has only brought them into greater relief. However, with each succeeding departure from settled conditions it was natural that eventually "anarchy" in art should be reached. That situation now apparently exists in certain lines of Sculpture, Painting, Literature, and Music. It is with present-day conditions in the last-named that this paper treats.

Good music, like all other good art, has been based upon law. With the historical progress of Musical Art, law has been ex-

panded and added to. But anarchy implies lawlessness. In case anarchy wins in the long run, does that imply that the future text-books will be based upon no law? Unquestionably, the works upon Harmony and Counterpoint published nowadays do not represent the spirit of the times in composition. It is an absolute fact that the student of these sciences is constantly told to do certain things, which, when he begins to compose, he makes a specific point of not doing. To follow along the lines of rules laid down in the text-books, is the very thing he avoids. And why? He sees every composer of note making a definite effort to break rules. He also sees that those composers who do not loom up so prominently in the public eye are those who follow conventionalism. They, in his mind, are out-of-date, behind the times. Therefore, it follows that if he is to attract attention, he must make a positive effort to do all he possibly can to avoid following the rules. Now, in looking over the harmony text-books, he is emphatically told he must not do certain things. They are called "grammatical errors." To make consecutive parallel fifths has been considered equivalent to saying, "I done seen him did it." With all possible license in grammatical construction, nothing of the most modern phraseology will permit such a sentence. But, in looking over musical compositions by representative modern masters, such as Liszt, Verdi, Grieg, Goldmark, Sibelius, Strauss, Puccini, d'Indy, and Debussy, he finds an entire disregard of this rule. It is not sufficient to state that they wish to secure "characteristic effects." They use fifths, not idiomatically, but as a natural method of musical expression. They might use thirds or sixths and thus conform to rule, but they prefer not to do so. The rule against consecutive seconds, fourths, and sevenths is not impressed so strongly in the text-books as against fifths, but it is considered "bad writing" by strict theorists to progress in the same direction in these intervals. It is easy, nowadays, to find many such progressions. Then there is the interval of the augmented second — the bugbear of the average harmony student. It has been considered "difficult to sing," and therefore to be avoided. How simple this interval seems today, and how little attention is paid

to the rule which says that it cannot be used in vocal writing! Look at the intervals given singers by Wagner, Strauss, and Elgar. Then why avoid the poor augmented second? The fact is, the harmony text-books lay down rules which were suited to 18th-century conditions, but which are disregarded in the 20th century.

Even our very alphabet, the scale system, has been amplified and extended so that the rigid diatonic basis no longer answers. Since the time when "Tristan and Isolde" was launched upon the musical sea, composers have practically accepted the dictum that there is but one scale — the "chromatic-enharmonic" scale, and the diatonic major and minor scales radiate from this like the spokes of a wheel from the hub. Consequently, all keys are related. But the harmony books still assert that there are but five nearly related keys to a major key — the dominant, the sub-dominant, and the relative minors of tonic, dominant, and sub-dominant. When Beethoven was twenty-five in 1796, he published his first pianoforte sonata in F minor. The first movement contains but seven keys. Nowadays Erich Korngold, aged fourteen places before the public his D minor pianoforte sonata. In the first movement there are the entire twenty-four keys. Is this an advance over, or a retrogression from Beethoven? I do not presume to reply to this. I am merely stating facts. Restlessness, or freedom of key-manipulation is a striking feature in every composition of note today. What harmony text-books keep the student thoroughly posted on this point?

Is there a text-book which is in every way satisfactory regarding modulation? The fact that the "chromatic-enharmonic" scale is a principle and not an accident is avoided altogether. And what text-book gives any information whatever regarding the whole-tone scale? This is not such a very new idea, although Debussy has made a system of it more than any other composer. Then the augmented triad, which results from a combination of 1, 3, and 5 in this scale, is in most text-books considered chiefly as an altered chord. It is not so, in its relation to the whole-tone scale. It is as much a fundamental chord as is the ordinary tonic triad in the major or minor scales. Which of our text-books con-

veys sufficient information concerning the tremendous employment of secondary seventh chords? The use of these chords is one of the distinguishing features of modern writing; yet who would know it after studying the books? Puccini, Mascagni, Dvorák, Paderewski, Rachmaninoff, Grieg, and others, are inclined to use them until they become manneristic. Also why should the statement be made that secondary sevenths must be carefully prepared, when the snappy introduction of them unprepared represents modern chord-treatment? The chords of the ninth, eleventh, and thirteenth are but scantly referred to. What wonderful use is made of these chords by Wagner! False relation, both in the octave and the tritone, is practically a dead letter. Chords of no relationship whatever are brought into juxtaposition with such freedom that false relation appears trivial in comparison.

What harmony treatise gives anything like a satisfactory exposition of organ- or pedal-point? Nowadays the most foreign combinations of chords are freely met with over a stationary bass. Much might be said of passing- and changing-notes from a modulatory standpoint, and of their resemblance in many cases to free counterpoint. Take Wagner's "Parsifal," for instance, as containing many examples of freedom in binding chords of various keys together through these mediums. The text-books give absolutely no idea of what has been done in this way. Cadences are another feature which is but meagerly put forth in the books. We are given ample information as to the authentic, plagal, and perfect cadences, but most composers today are writing new cadences. Liszt's great B minor sonata was published sixty years ago, but no student can obtain from any manual of harmony a knowledge of the magical effect produced by the progression from the A minor chord to the first inversion of F major, and then the second inversion of B major struck three times and completed by a solitary tonic note at the close.

Now, if harmony text-books are to indicate what is being done in musical art today, a very considerable readjustment of them is necessary. While some features may be evanescent, yet unquestionably the harmonic horizon has expanded greatly in recent

years. I do not say whether for better or worse. I merely state that the condition exists, and it must be recognized. A manual of harmony — to be up to date — must work on new principles, and not follow old lines just because they are traditional.

Here are some of the points which modern composition shows must be followed in such a book. The chromatic scale (with its enharmonic alterations) must be made a firm, settled "alphabet." Chromatic alterations of diatonic notes must not be considered as merely passing-notes. Every note in this scale must be of equal importance. The whole-tone scale must be considered as much of a scale upon which to base composition as a major or a minor scale. The Greek Modes must be thoroughly explained (one modern text-book does give some valuable information on this subject). From beginning to end copious examples must be given. The student must have at hand in a good harmony text-book selections from the works of acknowledged masters, as the student of rhetoric must have quotations from the great literary lights in his text-book. The author must point out bad and good consecutive parallel fifths, fourths, seconds, and sevenths. The chapters on secondary seventh-chords need a great deal of new material and many quotations. Passing- and changing-notes require much illustration and information, as also does organ-point. Harmonic devices such as anticipation, retardation, etc., should be thoroughly explained. Modulation should no longer be left largely to the imagination, but from a modern standpoint be given great emphasis. When great masters can indicate their individuality by modulatory progressions, the student has a distinct right to know something about them. Cadences should be treated *in extenso*, and examples given of those which are unusual. As it is now, if a young composer writes following the rules given in the harmony books, he uses a method which great composers a half-century ago thoroughly exhausted. If his musical phraseology is to be in language now current, no existing book will give him the desired information. He can only get what he needs by a study of the works of the present-day composers. Such a proceeding is often costly and inconvenient, and consequently he is

probably unable to obtain them. If he had a text-book thoroughly illustrative of what is now going on in the musical world, he would be spared expense and needless trouble, and thus could ascertain what is necessary for him to know.

The desirability of using much of this material is another matter. Should he have a creative spirit, he will soon find out what direction to take. But he should not be debarred from knowing what is being done. He needs, of course, his classic models, but he needs also modern ones. Let such a text-book be written by an authoritative theorist, sympathetic with the past, but alive to the present, and he will find that the student and the composer will respond to the product of his labors with interest and enthusiasm. It is earnestly to be hoped that such a manual will be presented to the public in the immediate future.

HARMONY VERSUS THEORY — A STUDY OF METHODS

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Those of us who heard the address upon "What is Meant by a Liberal Education" by Professor J. H. Robinson of Columbia University last month, were deeply impressed with his statement that while conditions are constantly changing, opinions which should depend upon conditions tend to remain unchanged. And as he showed how the teaching methods of the Middle Ages, based upon the educational theories of ancient Rome and Greece, still retain their tenacious grip upon the colleges of the present time, many of us took the matter to heart, and applied the lesson to our own methods of teaching. And while we were greatly cheered by the emphasis he placed upon the importance of the study of music, because of the fact that music fills a great need in modern life and because in some ways its study seems to have an advantage pedagogically over many other subjects, yet we were deeply conscious that in the methods of teaching music in its various phases there is still ground for great improvement. For

example, in the study of harmony and composition we find perhaps in a majority of cases that not only are antique, ill-suited methods in use, but that all too often a course in harmony is given where a course in ear-training, analysis, or appreciation would come nearer to meeting the needs of the student.

This question, first of all, should be asked, What does the student need? If he is simply wishing to know more about music in the way of general culture, he probably should be given a course in musical appreciation — a course which would include the study of the more important forms of composition, a survey of the lives of the great composers, and, as Professor Dickinson has so ably brought out in his recent book, in some cases a study of the occasion of the composition of certain great works, and finally the critical examination leading to familiarity with typical compositions by the masters. If, on the other hand, the student wishes to improve the qualities of his playing, he probably needs a course in harmonic and form analysis, or perhaps in ear-training. Comparatively few need a course in harmony pure and simple.

However, I have in mind a course given to a large class which combines with ear-training, sight-singing, and analysis the study of constructive harmony — a course which has proved beneficial to a large majority of those electing it. About twenty-five per cent. of those who take this introductory course find it worth while to go further, and receive a thorough drill in chord-connection, melody-writing, elementary form, and in fact the foundation-work of composition. In the case of many of the latter group of students, the application of these principles at the keyboard is fully as important as is the working out of exercises upon music-paper or the blackboard.

I come, then, to this problem. Given a class which should be taught harmony, how shall the subject be presented in order that the greatest good may be obtained by the greatest number?

If we have observed the teaching of harmony and have examined the text-books of which there seems to be no end, we must have found certain more or less contrasting methods in use. I would

not be understood to lay too great stress upon the subject of method — that is, the plan of the course and the manner of presentation of the various topics. Although this is important, the personality of the teacher and the spirit of the class is of still more importance. A good teacher and an interested student can accomplish results in spite of the use of a poor method.

First of all, there is still a considerable use made of the figured-bass method of teaching harmony. I firmly believe that there is no single point of excellence in this ancient and once honorable method wherein it is not easily excelled by other methods. I once heard a well-known teacher of harmony say that he could determine from the work of a student in figured-bass whether he were musical or not, and whether he actually heard what he was writing. By a less antique method he could have learned still more in half the time, and might have found time in which to help the student to become musical.

A second method that is all too prevalent errs in presenting the various topics in ill-sorted masses for which the student is not ready. For example, many books present all the triads in one chapter, as if they were to be treated alike. The triads of the major scale are each used in ways distinctly characteristic of itself. How then can we expect musical work if we do not differentiate them in their use? The proper pedagogical order is the old one of one point at a time, one point made clear before a second is presented. Our students would be saved from violent attacks of mental indigestion were the portions made smaller and were each in turn well Fletcherized before being swallowed. And furthermore, the materials of harmony are often presented in an unmusical order. Thus all the triads with their inversions and all the seventh-chords are taught before passing-tones are used. The simplest possible music with which the students are familiar makes free use of passing-tones — the only exceptions being a few chorales. The principal uses of passing-tones may well be expounded and applied immediately after the three principal triads in fundamental position are understood, or certainly after these and the dominant seventh-chord in fundamental position are

familiar. Another illustration of the wrong order lies in the usual method of studying all the intervals, normal and abnormal, before the simpler ones are applied in the triad. These elements should be presented only when the student is ready to make use of them. And, again, the harmonies of the minor mode are introduced before those of the major mode are mastered, tending toward great confusion, if not insurmountable difficulty in the mind of the student.

A third and still greater fault consists in teaching a large number of abstract rules, and most of these prohibitions. I have nothing to say against prohibition as a matter of state administration, especially if it be confined to Kansas and Georgia, but in the teaching of harmony as in the elements of any art, I am out and out for local option. Not "This way is wrong," but "*Is this way better?*" represents the true method. My chief task is to cultivate judgment and taste in the pupil, not to train her up to parrot-like imitation of me. And as a teacher, I must respect to a certain extent her estimate of what is good, even if to me it sounds badly. When the G. O. P. of figured-bass forms a fusion with the Prohibition party, as is so often the case, I vote the Social Democratic ticket, or take to the woods!

A fourth method should receive, in passing, a word of criticism. It may be called that of the "pet theory." Some one may have discovered a brand new fundamental principle underlying the scale or the chord or the discord. No exception can be taken to this, provided he does not compel all his pupils to theorize in the same manner. Why divert attention from the main task of acquiring skill in the handling of materials to matters of fine-spun theory, chiefly of interest to the psychologist?

And, finally, we come to the consideration of the method which led to my choice of topic—a topic of doubtful interpretation, I fear, but one which was used for want of a better. I refer to a method which I consider most unscientific, most unpedagogical and most discouraging in its results. It is the method which presents all materials with endless drill before any one principle is applied in actual composition.

What are we trying to do? Are we trying to impress the young and once enthusiastic student with the dullness and difficulty of the study of harmony? Are we trying to drive in the impression that music is a science and not an art? Are we teaching mathematics and penmanship? Or are we teaching a language, a means of self-expression, which will stimulate the imagination, develop the powers of cohesive thought, and become a valuable factor in the education of the individual? In teaching your baby to talk did you try to prevent her from expressing an idea or trying to frame a sentence until she had command of a large vocabulary in all the parts of speech? And yet the latest book upon composition which I have seen—on *composition*, not on harmony or counterpoint—insists that first of all the student shall become thoroughly versed in strict counterpoint, and preferably in modal counterpoint on the ground that the more modes a student can use, the greater the facility in composition. The author of the book, widely known as teacher and composer, even goes so far as to say that once in a while you may let the student write something purely for recreation, but do not try to connect it with his study of counterpoint. After this drill has been carried to perfection, and the pupil has presumably learned how to say things of no value, but breaking no mediaeval rule, the author is ready with some suggestions for composition, many of them very valuable, though most of them negative warnings, of course.

I am reminded of a man who was studying fugue with a famous teacher. He had learned to write I don't know how many species of tonal and real fugues, perhaps twenty-five. I asked him if he used his knowledge of the fugue in composition. He replied "Heavens! No. If I ever get through that course I shall know enough not to attempt original composition."

Two parallels to the study of constructive harmony may be found in the sister studies, English and Painting. We have examples of English prose and poetry dating from the 15th and 16th centuries which are of intrinsic value as literature and of great importance in the history of the language, but which make use of words, spellings and forms of speech which are not now

in common use. Now, we do not compel the child who is trying to get a command of English to limit himself to the idiom of the 15th century or even to that of Shakespeare. We would laugh at him if he said, "The clock hath stricken thrice," when he meant it is three o'clock, that is, unless he were openly quoting Shakespeare. And yet in music we drill young students in strict counterpoint, a subject which belongs to music-history and not to modern composition. But, even worse than that, we drill them in strict counterpoint, or possibly in modal counterpoint, not expecting them to use the idiom in their compositions, but simply for discipline. It is like teaching a child to walk first on one foot, and then telling him to use both feet if he wishes to get anywhere. Nature's way is first to go on all fours, then, in the method now commonly used in polite society, to wit, on two feet, and finally, if the occasion arises for further restriction, as, for example, when a child loses a leg, to walk on one foot.

If there is an advantage in using other than the common scales for the sake of versatility, why not use the so-called Persian scale with its two augmented seconds. This would be interesting, even novel, and the "discipline" would be "most excellent." The fact is, too many of us are using methods which fitted the conditions of two hundred years ago, and have failed to consider the fact that conditions have changed.

Similar criticism can be made of our study or rather lack of study of *rhythm*, in harmony and composition. Now, everyone knows that rhythm is the life of a piece, yet we drill our students in the use of half-notes (we ought, to be logical, or for the sake of discipline, to call them "minims"), and then wonder that the student's original compositions sound like psalm-tunes or are prosy, and that the student does not know how to choose the proper chord for the strong beat of the measure. We totally forget that rhythm to a large extent suggests both melody and harmony to the composer. I might add that the piano-teacher, the vocal teacher, and even the teacher of music in the public schools, is far too prone to trust to the student's inherent sense of rhythm; and when this is in need of stimulation and development, the teacher

too frequently pronounces the student unmusical, instead of undertaking to remedy the defect.

I am firmly convinced that the most effective, the most interesting, the most stimulating method, in other words, the easiest and best way of teaching harmony is to combine with drill in chord-writing and chord-connection, from the very first day, original work in composition. When a student is writing examples of the *do*-chord, have her write a bugle-call on the *do*-chord. When she has mastered three chords, let her compose a chant. When she has added passing-tones and the dominant seventh-chord, let her write a Mother Goose song or a child's piece for the piano, and so on, always applying her knowledge of materials in some manner of self-expression.

A second parallel to the study of music may be found in the study of Painting. The art-student is constantly copying the work of the masters. Go into any gallery open to students and you will see them perched on their high stools, copying some famous picture. In the study of harmony the student can profitably do likewise. By observation she may discover how chords are used and melodies constructed. Furthermore, there is no more profitable assignment than to have the student write an original piece, modeled strictly in plan and in treatment upon some simple, but well-written piece, perhaps from Mendelssohn or Schumann.

In conclusion, let me say, first, that the materials of harmony — chords and their connection, the non-harmonic tones, modulation, rhythm, melody, and the elements of form — should, as far as feasible, be presented to the student analytically. That is, the student should discover from the printed page how the materials of harmony are used by modern composers. Second, the materials should be presented one at a time or grouped by natural association, taking care that an effective rather than a categorical order be followed. Third, he should constantly be hearing examples and his own exercises played at the piano and sung by the class. Fourth, he should have the simpler matters of counterpoint — the melodious treatment of voice-parts, two-part harmony, such as the adding of a melodious bass to a given soprano and vice

versa, and perhaps, simple imitation — presented with his harmony, and not as a distinct subject. Fifth, he should constantly be applying his skill in unpretentious examples of original composition. Sixth, he should apply his knowledge directly at the keyboard, by playing chords, harmonizing basses and sopranos, modulating and transposing. Seventh, the study of harmony should be preceded or accompanied, or both, by drill in ear-training and sight-singing.

If this is done, the members of the class will be interested and not bored, they will find the work not too difficult to be done well, they will be acquiring knowledge about the elements of composition, thus becoming to that extent cultured, they will be gaining a new and valuable mastery of the keyboard, and they will have a taste of real composition, leading in some cases to the discovery of talent which should be fostered with the hope that the student may ultimately have something to say and may acquire the ability to say it well; and, finally, the teacher will find more and better work done and time actually saved over that consumed by the other methods.

I am a firm believer in the future of American composition. Personally, I believe with Mr. Converse that the college-bred men and women have the advantage in composition over those without college training.

Boston and Northampton have been greatly impressed this season by the promise of good things for American drama, through their hearing of the prize play, "The End of the Bridge," a play written by a Radcliffe graduate student, under the training of Professor George P. Baker of Harvard, and produced by the Castle Square Company. The prize for the current year was won by a Smith College graduate, later a graduate student at Radcliffe, whose play will be put on the stage later this season.

I would like to see a similar prize offered by some public-spirited music-lover, or by some institution or organization, to college students for musical compositions. I believe and have frequently said to our music-students at Smith that some day, among so many girls that have some talent in composition, we shall find one who will become a great composer, perhaps the greatest woman-composer the world has yet produced.

THE HARMONIZATION OF THE ETHNIC SCALES

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The term "ethnic scales" will be used here in a somewhat arbitrary sense. We shall mean by it simply scales which cannot be produced on our modern piano with an approximation comparable to that with which the mathematically exact intervals of our common diatonic scales are produced by our ordinary equally tempered instruments. For example, a scale which contains a tone about half-way between B and C or between F-sharp and G, or a scale which contains between C and D two tones dividing the interval C-D into three nearly equal intervals, we shall call an ethnic scale. It is clear, therefore, that we are not concerned, on this occasion, with such a scale as the one made famous in recent years by Debussy, for this scale can be produced on any ordinary piano.

What I wish to say here about ethnic scales has no relation to anthropological problems of musical practice among various ancient and modern peoples. I am only secondarily interested in anthropology, and shall not attempt to talk to you on questions on which others could address you much more authoritatively. I shall, therefore, say little, if anything, about the specific differences of the scales of the Arabs, the Chinese, the Japanese, or the Siamese. I shall devote myself to the problem of the harmonization of those scales which can not be produced on the piano, as explained. To me this is a purely theoretical problem, which I have solved, so far as you may feel inclined to admit that I have solved it, by deduction from theoretical principles, not by the imagination of a musical composer. I must first of all introduce you, accordingly, into those theoretical principles of mine to the extent to which this is possible within this brief hour. Of course, for the sake

of the proper logical connection, I shall also have to say some things with which all of you have long been familiar.

The scale of our modern piano is defined as a scale of twelve equal steps within the larger step of one octave. A musical step or interval is defined as a definite ratio of vibration-rates. The octave is defined as the ratio 1:2, and the equally tempered semitone of the piano, one twelfth of the octave, as the ratio 1: $\sqrt[12]{2}$, for the product of twelve factors $\sqrt[12]{2}$ is exactly equal to 2. The accompanying table shows in decimals the vibration-rates of the piano tones within one octave in case the octave tones are

THE EQUALLY TEMPERED SCALE

C'	2.00
B	1.89
A-sharp	1.78
A	1.68
G-sharp	1.59
G	1.50
F-sharp	1.41
F	1.33
E	1.26
D-sharp	1.19
D	1.12
C-sharp	1.06
C	1.00

taken as 1 and 2. The piano-tuner, by means of a number of technical tricks which do not concern us here, strives to approach these values as nearly as possible. The traditional name of each step, "semitone," is apt to suggest to us the meaning of half-tone, although its original meaning is "inserted" tone. The ancient musicians would have called it a "semitone" if any one had inserted a tone between B and C of the diatonic scale as well as between F and G. We shall here mean by semitone simply the twelfth part of an octave.

You know how serviceable this scale of twelve semitones has been found in musical practice, in performance as well as in the teaching of composition. But it is of little use in a scientific theory of music. The irrational numbers of this scale do not contribute to a scientific understanding. The fundamental fact of a scientific theory of music is the dependence of harmonic and melodic

effects on certain definite ratios of vibration-rates. But, to produce these actual æsthetic effects on the hearer, it is not necessary to represent these ratios very exactly. It is quite sufficient to produce tones which represent them only approximately. Just how remote the approximation may be, depends on circumstances. You know that any one may or may not enjoy a piece of good music played on a mistuned instrument. Musical perception is governed by the same laws which govern other kinds of sense-perception. Let us use the visual perception of space to illustrate perception in general. The diagram you see is simply a number

[At this point the bare outline of a flight of steps was thrown upon the screen, then the figure of a boy standing, and later that of a boy swinging from rings. These two figures were superposed upon the steps one after the other, with the result that the steps appeared to be different, though actually unchanged in form.]

of straight lines thrown on a plane. If, now, you are made conscious of a boy swinging there on hooks or staples, at once your perception changes, you are now conscious of standing below and looking *up* to the lower surface of a flight of steps. But if, instead, you are made conscious of a boy standing on his feet, at once your perception changes too, but in a different way: you are now conscious of looking *down* upon a flight of steps. Remember that during these changes of your consciousness of what these lines represent, the actual stimulation of your sense-organs by the lines remained unchanged. You understand thus that it is entirely in accordance with the general laws of perception if, while your ear is stimulated by tones of the equally tempered scale, you are conscious of tone-relations somewhat different from that scale. You also understand thus why a new kind of melody or harmony may often fail to be perceived by the hearer according to the composer's intention. Instead of the tone-relations intended by the composer, possessing probably a high æsthetic value, others are perceived in accordance with the established musical habits of the hearer; but these tone-relations in the special case may happen to have a rather low æsthetic value. Just recall how some of Beethoven's contemporaries failed to

appreciate his music. They did not perceive it as Beethoven did, they did not have the tonal consciousness of it as Beethoven had it.

We have spoken of definite ratios being the foundation of a theory of music. The question then is: which ratios? I take issue with those who believe that smallness of the terms of the ratios is the chief condition for their acceptance. Then we should have to reject the ratio 15:16 rather than that of 10:11; but I reject the latter and accept 15:16, as I shall at once state in more detail. The tradition of centuries, represented by such men as Zarlino (1517-90), Rameau (1683-1764), and Helmholtz (1821-94), has been to reject all numbers higher than 6 and all prime numbers higher than 5. It is remarkable that a mere tradition should influence the growth of a scientific theory so overwhelmingly as this tradition has influenced the growth of musical theory. It is therefore justifiable for us to look briefly on this occasion into the history of this tradition in order to discover the strange reasoning from which it took its origin.

Up to the 16th century there had been two rival views concerning the ratios upon which musical theory was to be based. The Pythagorean view was that only two ratios, namely 1:2 and 2:3, were thus to be used. In modern musical practice this might be illustrated by our way of tuning the violin, tuning in fifths, a fifth being represented by the ratio 2:3. Thus all the tones of the diatonic scale may be obtained, for example, all the tones in

DIATONIC SCALES

Pythagoras	3	27	243	2	9	81	729	3
	C	D	E	F	G	A	B	C
Zarlino	3	27	15	2	9	5	45	3

the key of C, if we start from F. The Ptolemaic view, on the other hand, was that any ratio whose terms were rather small, say, not above 25 or so, could be used. This would include such ratios as 20:21 or 19:24. Both these theories were rejected by Zarlino, the father of a new theory which was to dominate musical theorizing up to the present time. According to Zarlino, who took a middle stand, more ratios were to be adopted than the two, 1:2 and 2:3, but only those ratios were acceptable to him whose

factors were limited to the prime numbers from 1 up to 5. Here, then, is the starting-point of the tradition which at the beginning of the 20th century has become so powerful in most minds that a person who opposes it risks incurring the reputation of being a crank. I have felt this risk myself. Now, let us inquire what reason Zarlino gives for restricting the fundamental ratios of musical theory to those of the prime numbers 1, 2, 3, and 5. We are amazed to find that his reason is altogether unscientific, that this traditional theory has its source in an absurd speculation. Because of *the mystery of the number six*, as exemplified by the fact that space has six directions, above, below, before, behind, right, left, only prime numbers lower than 6 are admitted by Zarlino. His real motive was probably a different one. He thus succeeded in expressing the whole diatonic scale in slightly smaller numbers than those of the Pythagorean diatonic scale. Compare the numbers of the two scales. For greater convenience we have omitted in the numbers the factors which are powers of 2, thus, for example, writing 9 instead of 36, 2 instead of 32. You see that Zarlino could substitute for the Pythagorean 81 the smaller 5 (multiplied by any power of 2); for the Pythagorean 243 the smaller 15; and for 729 the smaller 45. But he lost in this way the Pythagorean theory of the enharmonic cycle of fifths, the meaning of which I need not explain to you; and for this he substituted the theory of the mysterious power of the number 6. Neither the speculation of the cycle of fifths nor that of the mysterious six deserves the name of a scientific theory.

We can understand that Zarlino's scale, owing to the smaller numbers contained in it, should have tended gradually to replace the Pythagorean scale in the usage of the theorists. But the really great popularity of Zarlino's scale dates from its acceptance by Rameau. You know that Rameau was especially interested in the system of harmonies, that he invented our modern theory of two chief chords, the major and the minor, and of their inversions. You see immediately that Rameau could do nothing with the Pythagorean scale, but that Zarlino's scale suited him admirably.

If, according to Rameau's invention, the major chord is represented, giving no attention to factors which are powers of 2, by the numbers 2, 3, 5 (for example, C:G:E=3:9:15=2:3:5, using these symbols as explained below), and the minor chord by the numbers 3, 5, 15 (for example, G:E:B=9:15:45=3:5:15), then we can regard the diatonic scale of Zarlino simply as the sum of all the tones of *three major chords*. Of course this idea appealed to Rameau. He felt distinctly disappointed in not being able to regard Zarlino's scale likewise as being the sum of all the tones of *three minor chords*, for D-F-A in Zarlino's scale cannot be represented in the numbers of the minor chord. But the enthusiasm of the former discovery carried him sufficiently beyond the consciousness of this inconsistency to make him proclaim that all music could and should be understood as being based on the major and the minor chords. And so we find it stated on the first few pages of practically every text-book which comes to our hands.

It may be regretted that this unwarranted generalization of the significance of just two kinds of tone-combination, the major and minor chords, was by Rameau's authority forced upon the musical theory of the following centuries, including the 20th. But still more regrettable than this generalization is the popular success which Rameau had in dragging into musical theory a physical discovery of his time altogether irrelevant to the fundamental facts of melodious and harmonious tone-perception. That musical instruments produce *overtones* is irrelevant to musical perception. Not *a priori*, of course. But it is actually found to be irrelevant. If everyone would only study the totality of the facts of musical perception, now immensely more complex than at the time of Rameau, first, he would thus avoid the blunder of always thinking of overtones first, and then giving attention only to those few facts of musical perception which agree with the few and simple physical laws of the overtones.

Helmholtz has often been praised for his work in tone-perception. We need not belittle the genius of Helmholtz; we could not if we chose. But in his fundamental conceptions of musical theory he is completely in the bonds of Rameau, and it is

difficult to see what praise he deserves for this. He only drags into musical theory an additional irrelevant fact, that of the *relative roughness* and smoothness of different tone-combinations. For this emphasis laid on irrelevant, non-musical, facts he has been severely criticised, first by Moritz Hauptmann, later, down to recent times, by other distinguished investigators of musical perception, for example, by Carl Stumpf — and quite justly, I think.

We accept Rameau's idea that multiplication of any ratio-term by a pure power of 2, that is, the addition or subtraction of an octave interval, makes no essential difference. The main question, then, is still this: Was Zarlino right when he limited the musical ratios to those ratios containing prime numbers lower than 6, excluding thus the prime number 7? We need not hesitate to answer that Zarlino was wrong, that the prime number 7 must not be excluded; and even Helmholtz would support us here, although only in a half-hearted way, owing to his bondage under Rameau's doctrine that all music is based on the major and minor chords in which the number 7 plays no rôle. But, while to reject Zarlino's view requires little courage, it requires a great deal of courage, backed by a great deal of experience in tone-perception, to substitute a definite number of ratios, to serve as the foundation of a musical theory for the definite number of ratios adopted by Zarlino — courage, because, however ridiculous Zarlino's speculation of the mystery of the number 6, his theory rests on three and a half centuries of musical tradition.

I have had the courage to propose, being guided solely by my own experience in tone-perception and by my own understanding of the consequences for the growth of musical theory, that we assume, in melody as well as in harmony, the following ten ratios as fundamental: $2:2$, $2:3$, $2:5$, $2:7$, $2:9$, $2:15$, $3:5$, $3:7$, $5:7$, $5:9$. You understand that factors which are powers of 2 have been omitted, so that 7, for example, stands not only for 7 but also for 14 or 28 or 56 or 112, etc., and that the pure powers of 2 are all represented by the symbol 2, so that the symbol 2 stands for 1 or 2 or 4 or 8 or 16, etc. This whole device of symbols has proved exceedingly useful.

MUSICAL RATIOS

2:2	3:5	5:7
2:3	3:7	5:9
2:5		
2:7		
2:9		
2:15		

As long as we remain within one octave, each of the symbols spoken of has only two meanings, that is, represents only two definite ratios of vibration-rates. Let us see what intervals, measured by S, the equally tempered semitone, as unit, are represented by these twenty ratios.

JUST INTERVALS MEASURED IN SEMITONES

Int.	S.	Int.	S.
1: 1	0.00	1: 2	12.00
15:16	1.12	8:15	10.88
9:10	1.82	5: 9	10.18
8: 9	2.04	9:16	9.96
7: 8	2.31	4: 7	9.69
6: 7	2.67	7:12	9.33
5: 6	3.16	3: 5	8.84
4: 5	3.86	5: 8	8.14
3: 4	4.98	2: 3	7.02
5: 7	5.83	7:10	6.17

If now the question is asked, What second tone on the piano, the first tone being given, we should use in order to produce the æsthetic effect belonging to each ratio, the answer is that we should use that piano tone which would express the particular interval with the greatest approximation in full, fractionless, semitones. For example, in order to produce the effect of 7:8, whose exact interval is 2.31 S, we should use on the piano the interval of two semitones, because this approaches 2.31 S more closely than would three or any other number of semitones. Now, let nobody exclaim that thus you can never be sure that the æsthetic effect thus produced will be that of 7:8, and not perhaps rather 8:9 or 9:10. Of course, you cannot be sure. Even Beethoven could not be sure that his works would make upon everyone, at the first hearing, the æsthetic effect which he intended. The probability

is, however, that the accompanying tone-relations, melodious and harmonious, especially the latter, will gradually compel the hearer to perceive the interval of two semitones in this special case, under these circumstances, as the tone-relation intended by the composer. We have learned, gradually, to appreciate Beethoven. I shall soon present other examples of this kind to your ear.

You may ask, at this point: What becomes, then, of Zarlino's diatonic scale? The answer is this: There is not simply one diatonic scale. There are many. Zarlino's scale is one of the most important ones. But the Pythagorean scale is also possible, for it can be constructed out of the ratios accepted. It can be proved, however, that its musical, æsthetic value is much less than that of Zarlino's, owing to its lesser variety of such ratios. Besides, there are many other diatonic scales of more or less value which time does not permit me to discuss here. Thus our theoretical horizon becomes greatly broadened. At the same time we are for ever emancipated from subjection to speculative or irrelevant explanations like those of the enharmonic cycle of fifths, the mysterious six, overtones, or relative roughness.

AN ETHNIC SCALE

Symbols	3	25	105	27	225	15	63	135	9	75	5	45	3
C	C	C \sharp	C $\sharp\sharp$	D	D \sharp	E	F	F \sharp	G	G \sharp	A	B	C
Semitones	0	.70	1.55	2.04	2.74	3.86	4.71	5.88	7.02				

[In this case, it should be noted, only one unusual tone is inserted, that between C-sharp and D. This illustrates how other intercalary tones might be added to the common chromatic series.]

Not only can our ratios be combined to form the Pythagorean or Zarlino's diatonic scale, or Debussy's scale, or the full or any incomplete chromatic scale; they can be combined also into scales which cannot well be produced on the ordinary piano. Such scales we have called "ethnic" scales. Look at the first example. We find there between C and D two different tones, whereas on the piano we have only one. The three intervals between C and D are about equal. If we produce the lower of these two tones between C and D by using the piano tone C-sharp, we still need a tone between the piano tones C-sharp and D. This leads to a

consideration of the general question how our composers and instrument-makers, for the production of music in ethnic scales, could enlarge our musical notation and our musical instruments, which at present contain twelve equal intervals within one octave.

My own answer to this question is this. If you wish to enlarge the actual scale of our instruments, let us be consistent and follow the rules in accordance with which our instruments are at present constructed, in consequence of an evolution extending through centuries of musical practice. We divide the octave of our instruments into *twelve* equal parts. If we desire a larger number of tones than this, we cannot divide the octave into thirteen, or fourteen, or twenty equal parts without being inconsistent and breaking down our established system of tuning, for such divisions could not exist at the same time with the division into twelfths. Now, surely, if we desire to enlarge musical practice, this ought not to mean that we wish to break down our present practice. Only one method is feasible, then. We may divide the octave into *twenty-four* equal parts. Then, whenever we need tones in addition to our accustomed twelve, we can add one between two which we have already. Since the smallest interval we have now is often called a half-tone, the smallest interval then would be called a quarter-tone. The production of music in ethnic scales would thus require our musical practice to make provision for quarter-tones.

I have been greatly misunderstood with respect to my view of quarter-tones in exotic music. I have been criticised for believing that all the music of exotic peoples or most of it was characterized by quarter-tones. I never held that belief. Indeed, I never have been so much interested in the ethnological question of the difference of the scales of different peoples. I do believe that the only practical way of performing in our concert-rooms music of a scale not producible on our piano is by introducing quarter-tones.

I shall now play you a simple tune in the ethnic scale just shown. Since we are making here a scientific experiment, it will be preferable, of course, to use just intonation. Let me say expressly, however, that I am not arguing for just intonation to

take the place of tempered intonation. I am convinced that our pianos and organs for artistic performance will always be tuned in tempered intonation. Let me further call attention to the fact that I am performing a scientific experiment on tone-relations, and not giving a concert; and that, therefore, I may and shall entirely neglect the rhythmical side of music. I ask you also to keep in mind that I am not a musical performer, that I play this instrument myself only because nobody else is sufficiently familiar with its peculiar construction to play it for me. I present to you only a single one of those factors which make music an art; I present to you bare tone-relations. I shall play the tone-successions in a very slow tempo, so that you will have ample time to think about the tone-combinations while you are hearing them.

AN ETHNIC TUNE

C-E-F#-G-F-G-A-G#; B-E-C##-C#-B-E-D#; G#-G-F#-D-F-E-C (bis)

If I could ask each of you individually what you think about this tune, I feel sure, from experience in cases where I have done that very thing, that most of you would say that it sounded very queer, that it did not sound like a melody at all. Why this impression? Not because the tune is taken from an ethnic scale. I hope to demonstrate to you that this same tune is capable of impressing you later quite differently, so that you cannot hold the scale absolutely responsible. But you did not perceive it in the way in which I intended that you should perceive it. You did not at all perceive it as a tune of this scale here, because you have never before heard this scale. You have perceived it as a tune of any one of those scales with which you are already familiar in melody and harmony. Then, indeed, this tune must make a queer impression, must sound impossible. My task, now, is to guide your perception so that you will perceive it as a tune of this new, unheard-of scale, as the same tune which I have in mind.

You remember that, when I wanted you to perceive a certain line-drawing in a particular way, I added something. I shall do the same here. I shall add other tones in combinations which are likely to be perceived by all of us in an identical way. That is,

I shall harmonize it. Of course, I could not follow herein the rules of harmony laid down by Rameau and elaborated during the following centuries, for these rules presuppose the diatonic scale of Zarlino. I regret that I have not the time to enter into a discussion of the rules of harmonization which I have followed, rules which are based on the assumption of ten fundamental ratios, as previously explained. I must give you at once the result in actual tones. I shall play again the same tune you have just heard, shall then add a second voice, a third voice, and then play it in four-part harmony. I request you to give full attention to this gradual increase in complexity and to note, although the experiment will be rather too brief, how the tune itself becomes a more and more definite perception, more and more independent of your former habits of musical perception. Then I shall play the tune again without any accompaniment, and you will notice that it no longer sounds as queer as at first, that it has become a rather beautiful, at least interesting, succession of tones. The stimulation of your ear, however, is exactly what it was when you heard the tune for the very first time. You see there what a difference it makes whether you perceive the given tones in the manner in which they are intended to be perceived or in a fortuitous manner, according to this or that of your musical habits which happens to have the upper hand. You have noticed, too, that it is possible to harmonize a tune which cannot be produced on the common piano or organ.

A JAPANESE SCALE

G	A	B	C	D	E	F#	F##	G
9	5	45	3	27	15	135	35	9
C	D	E	F	G	A	B	B#	C

My next example is a Japanese folksong whose tempo and rhythm, however, I have almost completely disregarded so that, if a Japanese musician happens to be among us, he might fail to recognize it. I give you only the tone-relations. The tune is based on a different scale. But this scale cannot be produced on the piano any more than the former, for the piano has no tone between F-sharp and G, as required by this scale.

You have noticed in this Japanese tune, as in the former case, that the harmonization makes the perception of the melody more definite, more independent of our accidental trend of musical thought, and thus makes it easier for us to appreciate the beauty of the tune—whatever beauty, much or little, there may be. You see, here again, that it is not impossible to harmonize an ethnic scale.

Permit me to return, before I close, to the former tune. I wish to give you another demonstration—now that you have become somewhat familiar with it—of its possibilities in the direction of harmonic elaboration, by playing it to you in a new form, in the form of a duet. Let me expressly call attention to the fact that in this duet the tune you have heard first will appear in the lower voice, so that you may from the start give your attention the proper turn. You will notice that, while the tune in the lower voice is given simply twice in succession, the upper voice in the second half will not be a repetition of the first, but a different structure.

I hope that I have succeeded in demonstrating to you the musical possibilities hidden in ethnic scales, in showing you that music in such a scale, on better acquaintance, proves to be much less heathenish than on a first hearing.

PERSONALITY AND NERVOUS POISE

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The work of a singing-teacher is more personal and individualistic than any other educational effort, unless it be possibly the training of imbeciles. Without for a moment confusing these two perilous callings, it may be insisted that in the one, no less than in the other, the teacher must study individual deficiency and individual excellence fully as much as the abstract principles of his art or learning. Singing is so cruelly and continuously a self-revelation — a revelation first of mere physical gift of tone, of technical preparation and skill, and further, a revelation of those higher musical perceptions and acquirements of which tone is the expressional medium — that its demand upon personality is supreme. And, quite as truly, though in less degree, is this demand for personality made upon the instrumental teacher or player.

A great teacher must be possessed of lofty ideals, keen perceptions, and sound knowledge. And yet these are not the qualities which characterize him specifically as a teacher. He only is a teacher who also has the power to impart and to stimulate. The great moral teacher, the preacher, the essayist, the art-critic, or the musician formulates his message in general terms to meet the needs of the larger humanity. Personality with him is the starting-point, and winged thought completes its cycle, and reaches in varying force the many-phased personality constituting the mass of readers or audience. The closer intimacy of the class-room brings the pupil's objective personality somewhat more clearly before the teacher, but in the supremely close intimacy of the individual lesson, especially if the study be personal skill in music, the event becomes a "catch-as-catch-can" bout. I am often reminded, in

the close grip of a lesson, of those Roman coins which picture the contest of Hercules with the Nemean lion. The old hero has only his bare hands, and as yet not even the lion's skin to cover his nakedness withal. Later his way was easier when he had gotten his club and the lion's skin. Can you and I as teachers get that lion's skin?

For in such a lesson the knowledge and imparting of principles, though essential, is insufficient without skillful adaptation of them to the case in hand. Nor does the statement of law carry us very far. Law is so largely negative, and prohibitions never made an artist, necessary as they may have been to his salvation. The student is seldom his own best critic. The perception of intrinsically good tone in his own voice, for instance, is almost as difficult as is its production. How many times in playing or singing does the highest inspiration fail of achievement because self-criticism alone has not been sufficient to judge of proportion and effect. The singer does not come to as unerring knowledge of his own subjective tone or phrase as he does to that of another, unless he be helped by the experience of a teacher. The mirror surprises us with a little different look from that which we imagined we possessed. So the reflection of all details of our own musical performance, coming back to us through the opinion of the sympathetic and discriminating teacher, constantly gives revelation of unexpected qualities, some better, some worse. Tone-color, balance of power, nuance of expression, clearness of articulation must needs be eventually judged by the performer himself, but ability to make such judgment usually comes only after long coöperation between master and student. And this is the baffling matter to the teacher. With no two pupils may he follow exactly the same course. Mere correction is insufficient. To go through with a blue pencil is not enough. To instil right principles of breathing, production, and interpretation is not enough. Even to give, or point out, faultless models is not enough. No student is ever really helped to sing or play unless, in addition to these, he is brought to the creative point himself, and to recognize a standard personal to himself which shall be his own norm of con-

structive work. Here must exist the real intimacy between teacher and taught, and here for a time standards of the experienced teacher must be imposed upon the inexperienced learner. How often do we find it more difficult to make a student cordially accept and use some desirable quality native to his voice, than to make him see and correct a fault!

No matter how bad the voice or habit, no destructive policy, no list of "don'ts" can start that voice toward singing. The "don'ts" may fly pretty thickly for a few first lessons, but for all these negatives, a positive must be early discovered and made gleamingly apparent, else no progress will result. It is all very well to say, "You must spend six months or a year in overcoming your faults and learning first principles of *my method*," but the teacher should beware lest those six months become merely a period of soul-hunger. For the personality is to be reckoned with fully as much as the voice or the hand, and that, too, at the very outset of technical preparation.

Two girls, each of fairly good musical outlook, experience, and voice, begin lessons in singing. The soprano has considerable breath-control, though she does not know it, her throat is comparatively loose and her tone free. She moves about with ease and celerity, and really flutes through "With Verdure Clad" in a musical way. She is vocally harmless. Most of the difficulties confronting a beginner have as yet no existence for her. But her tone is absolutely uninteresting. The greater part of her voice is of the peroxide blonde type. Excepting in certain vowels and certain notes, she knows not resonance either in name or fact. The teacher soon finds, however, that the voice is physically not necessarily a white ineffective instrument, but intrinsically capable of depth, and right there begins his battle for breadth and color. With his first gain in resonance comes the pupil's protest lest her voice become harsh or nasal, and he must play most carefully, with both rod and reel, to accomplish his immediate object, and also to save the many admirable things already existing in the voice. And the largest part of his task is to build in the student's mind a new ideal of tonal value, and to make the hitherto unnoticed

recitative preceding "With Verdure Clad" her highest goal and test.

But the tone of the second young lady comes nodding and waving into the studio. Rich it certainly is, and resonance in large detached bunches falls all about. Of execution she has none. She is afflicted, vocally, with registers, and even more so mentally, and negotiates them on much the same plan that Mademoiselle Hobble-skirt negotiates a fence. She is in a fair way to become a "church alto." Far be it from me to attempt to define a "church alto," but the type comes readily to mind. Now, it is perfectly consistent with all details of immutable vocal law that the teacher follow two absolutely different courses with these two voices. What is meat to the one is poison to the other. Beyond the fact that they are physically different to a degree he must recognize that their difference of vocal habit is also largely the result of two personalities, differing widely mentally and temperamentally. Upon these personalities must he exercise his craft, and to them must he make appeal. Miss Chittenden recently said to me, "I am always more interested in the girl than in her work." And that, after all, should be the guiding thought of teaching. In music, and preëminently in singing, which is so mercilessly personal, the teacher must remember that he is training an individual, rather than a voice, and that he is building up in that individual's life not so much an accomplishment as an element of culture, an experience of self-mastery, which even in its inception is a moral force.

In riding the bicycle the first requisite is the maintenance of physical poise. Power can be applied to the production of speed only when certain forces are in equilibrium. Compared with nervous poise, this illustration has its greatest value in the particular that we maintain physical balance in two quite distinct ways. In the great emergency we consciously make certain muscular movements, but, in the routine of riding, we unconsciously make the little corrections and adjustments necessary to keeping a safe seat. As skill increases, conscious effort more and more gives way to intuitive adjustment. The formidable emergency

ceases to be formidable and gradually becomes a part of expected routine. This comparison is quite as applicable to the study of physical technique, for it is true that the mastery which becomes unconscious is the only mastery eventually valuable. But just now attention is called to the more subtle matter of nervous poise, the psychological process of whose accomplishment is quite similar to the physical training just cited. Unless certain nerve-forces maintain equilibrium, nerve-power cannot be freely applied to the attainment of large results. The most frequent and obvious manifestation of this, perhaps, is in the detail of either a forced or a weak tone. The young singer, after certain training, essays performance under the new conditions of a large room, a new accompanist, or a strange audience. Technical knowledge and device, upon which he has hitherto relied with some safety, no longer avail. Nervous poise is lost through lack of judgment or sheer fright, and he finds himself helpless to do what had previously been within his grasp. Loss of breath-control is frequently a first manifestation of the coming upset. The only recourse is return to studio and teacher, and fresh study of those nervous conditions which made the emergency formidable.

But, aside from the bald disaster of a tyro, all through the realm of art there is this principle of compensation and balance essential to really great work. In composition, as in painting, there are many examples of great energy failing of great effect because of the lack of reserve. Beethoven leads us to the irresistible climax because all forces are kept in equilibrium. Above and behind the limitless power of the expressional form is the greater power of the master, supreme because he is ever the complete master of himself. We try to name this difference between mastery and abuse by the contrasted words "sentiment" and "sentimentality," "strength" and "violence," "simple" and "trivial." The convincing mark of Schumann's greatness is that, venturing far into the perilous realm of sentiment and romance, he kept unerringly true to sanity of utterance and beauty of form, and that too, though regarding himself as the prophet of a new gospel, and feeling, as did no other, the irksomeness of the old

formalism. There was nervous poise which left possible the full expenditure of genius without either disaster or weakness.

This economy of nervous force underlies all our early teaching of technique. The pupil who wrinkles his forehead, clenches his fists, gasps or gives other indication of physical tension, needs correction not only of the mannerism, which is a symptom, but of the nervous condition. It is of little avail to try to induce looseness of throat and plasticity of primal tone if the rest of the body is in disturbance. Like the apostle of old, "I see another law in my members, warring against the law of my mind." But to secure the desired degree of neutrality is no easy matter. Mere precept sometimes aggravates the difficulty. Many and various are the devices sought by the teacher to secure tranquillity of mood. Similarly, the portrait-painter engages his sitter in conversation to secure ease and naturalness of pose and expression. Sometimes the pupil is taken into the teacher's confidence; again the study of nerves and attempt at securing balance is better managed at first by indirection. In either case the habit and routine of self-mastery is built up, all unnecessary activities, mental or physical, are eliminated and economy of effort is gained.

There is, however, another type of temperament which suffers, not from undue and unbalanced expenditure, but rather from habitual lack of nervous activity. When the underlying cause of the latter condition is vocal or physical weakness, or immaturity, patient development is of course necessary. But it not seldom occurs that this nervous laziness accompanies normal physical strength. Balance is lacking as truly as in the first instance, but from quite the opposite cause, and here the stimulating of the whole personality becomes the task in hand. In the early years of my teaching the only safe way to study looseness of tone seemed to me to be in slow exercises or single notes, and I was at first critical and then envious of those teachers who used more rapid work, such as scales, in the earlier stages of tone-placing. But, of course, it is true that a certain amount of rapid passage-work, used with discrimination, is necessary, especially with this latter more lymphatic temperament. And that, too, not for the end of

execution itself, but for gaining elasticity and looseness in the primal tone. So the fact develops that some voices cannot be made to sing slow and sustained passages until after considerable stimulation and rapidity has been attained. For this rapidity calls out the nervous expenditure necessary to normal vocal activity.

But, of course, the nervous problem is most obviously urgent in matters of interpretation and rendition. The confidence which is born of knowledge, skill, and real inspiration is quite different from that whose basis is conceit. The great artist, and, may we say, the great amateur, the lovely satisfactory singer, is such because, when his thought and personality are imposed upon us in his singing, we recognize in them an artistic and sane combination of all the elements of expression, and so a just balance between energy and repose.

We call this balance, Poise. Poise makes for economy of nervous output. All those secondary nervous and muscular activities which accompany any uncontrolled effort not only disturb balance, but actually waste the most precious life-current. The pianist who lifts shoulders or wags the head excessively is a spendthrift of his own resources. Of course, neither body nor brain should be schooled in a posture of death, for no slightest motion of finger or muscle can occur without some sympathetic reaction from every nerve-center, but it is the keeping of these reactions within that sphere of sympathy which is our study and aim. When they become dominant, they invade and destroy. These overt acts, as the shuffling of the feet, a gasp of the breath, or a sudden tremulous shiver of the sung tone, may be very useful symptoms to the teacher, because showing a turbulent mental and nervous condition. Sometimes a sharp rebuke of the symptom is the very thing which makes the condition worse. It is of no avail willfully to stop clenching the fist, or clearing the throat unless the condition behind the act is relieved. Delsarte knew more about these things than we do, and it is fascinating to see in the meagre reports of his work how insistently he followed every wave of muscular reaction, and also the reflex of every nervous activity. When the gesture itself embodies the movement of expression, it is

the adornment and enforcing of eloquence. When it falls, out of proportion to the mental process of the speaker, it fails, and indicates lack of control.

When the poor minister interlined his sermon with the reminder, "Weep at this point!" he was violating fundamental laws of expression. His own weeping must surrender that poise in which lay the only possibility of moving his unfortunate audience to tears.

Each teacher must follow this line of thought and experimentation for himself, if he is to arrive at mastery of elementary technique, and also of the higher technique of expression. And the technique of expression is a very different matter from expression itself. There can be no *expression*, strictly speaking, unless there be experience. One cannot express unless he has something to express, and here we touch upon the larger domain of *feeling* which is quite beyond the present discussion. The technique of expression we may study and must, indeed, continually practice, but expression itself cannot exist unless there be back of it experience, feeling, and concept. Back of these must stand the individual personality, and this personality, after all, is eventually the subject of our study. For its upbuilding we must conserve and train and stimulate vital energy. To it we must give, so far as in us lies, the knowledge, experience, and joy of the larger life of music.

REPORT OF THE VOICE CONFERENCE

Chairman, OSCAR GAREISSEN

The three papers presented in this Conference all dealt in some way with problems of true science as applied to the art of teaching singing. While no special unity of thought was aimed at, the event proved that there is much unity of serious purpose among earnest vocal specialists, and that they are tending toward solid conclusions upon many matters that have been vague and indeterminate.

NEGLECTED ESSENTIALS AND UNFAVORABLE MIND-PICTURES

OSCAR GAREISSEN

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When the field is large one cannot cover much ground in ten minutes. I can therefore do no more than enumerate a few facts in a concise way, leaving the amplification of the various points to discussion, if you feel as I do, that they are important. What I have to say is based on close observations made during twenty-six years of experience as a student of the voice and a teacher of singing. I do not wish to be thought didactic, nor is it my intention to attack any method or system.

A great number of essentials enter into the cultivation of the voice and the development of the artistic singer. Some of these essentials are easily overlooked. Then, too, there is wide divergence of opinion, among teachers, as to what constitutes essentials, and as to their relative importance in the development of singers and artists.

Among the neglected essentials in the art of teaching singing, I would place the fundamental and extensive application of sound psychological and pedagogical principles. Even a superficial glance at the teaching with which one comes in contact and the singing

one hears, will give evidence that these vital elements of all instruction and study do not receive the attention their importance demands. Empirical methods, as we know, have been productive of great results, and teachers and students with a strong musical and æsthetic instinct have exhibited results that are pleasing — in spots — but the fact remains that most of the singing we hear lacks genuineness. The artificial (everywhere in evidence) is often beautiful, but never real. The vocal house is not built on a firm foundation, and must therefore be supported by "vocal crutches" and other devices to keep it from crumbling. I am convinced that a deep study of the science of psychology and pedagogy, the initiation of the student into the fundamental principles of psychology, will be productive of vocal conditions that are much to be desired. I consider the study and practical application of the two sciences I have mentioned of much greater importance to the teacher of singing than the study of the anatomy of the vocal and breathing organs, important as the study of these subjects may be.

The imagination as a faculty and as an essential in the art of teaching and in singing, does not receive the attention and serious thought it should. It is at the very root of all thought and speech, invention, poetry, etc., and should be roused, used, and persistently appealed to. Right mental images or pictures will produce right physical action, will release the singer from the domination of muscle. Without imagination there can be no feeling, no sympathy, no real interpretation — no getting at the inner meaning of things. The picturing, the imaging faculty is a most valuable asset to the teacher of singing and to the singer. Is it deeply studied and extensively used? I, for one, am compelled to answer this question in the negative.

Our list of neglected essentials is growing along lines that are rarely followed in the discussions and writings about the voice. Are they not just as essential as the consideration and study of tone-placing, registers, methods of breathing, etc.? I shall barely refer to the neglect of the proper training of the tongue, to freeing the jaw and the careful study and formation of all the vowels and

consonants. These are all neglected. If this were not so, we should find good articulation, enunciation, and pronunciation in speech and in song common, instead of unusual. The list is incomplete, but I must pass on to other matters.

Unfortunately, the representation of pitch to the eye is unfavorable and incorrect, and this wrong picture is responsible for many of our vocal troubles and difficulties. We can overcome the effect of the false representation only by a conscious, definite, and persistent contradiction of the misrepresentation. The staff we use represents a note on the fifth line as occupying a higher point in space than a note placed on the first line. With the distance and elevation indicated to the eye, the singer unconsciously associates greater effort in singing the so-called higher tone. The distance between the tones leads him to make a larger physical stride and effort than is normal or necessary. Now, we are all perfectly aware that the high (?) tone is formed by a more rapid rate of vibration, therefore it is not good or necessary for us to lift or push up the vocal mechanism to a higher level. The words high and low, as applied to the pitch of tones, are responsible for much of the stress and strain one hears and sees. To secure normal conditions and ease, we shall have to create a vivid mental image to contradict the wrong picture presented to the eye. The antidote will have to be a strong one as the wrong picture is constantly before us. Horizontally considered, the representation also leads us into making larger strides (physically and muscularly speaking) than the production of the various pitches would under normal and right conditions require. In one measure, for example, the pitches to be sung are represented by notes placed an eighth of an inch apart, and in the next measure there is a distance of half an inch or more between the notes. To illustrate more clearly: In measure one the distance between E and F is, say, a quarter of an inch; in measure two the distance between the same notes is a half or three-quarters of an inch. These varying distances lead the singer to take his voice, physically speaking, over a larger or a smaller distance according to the difference in the distances between the notes as presented to the eye. The idea

of distance up or down, and to the right or left, must be annihilated, as far as this is possible, if the vocal mechanism is to have freedom in adjusting itself to its most normal activity in the production of any given pitch.

We are, of course, all aware that the words of songs are never printed under the notes so that the consonants and vowels fall directly where they are to be sung; but this misrepresentation is easily corrected. Another unfavorable picture is created when a singer is told to place his tone in the teeth, in the top of his head, or anywhere else in his body. This is not only unfavorable, but wrong from every point of view. We know what the object of such placing (*misplacing* would be more appropriate) is. But why instill wrong ideas to get desirable results? The thing cannot be done. It will in every case produce artificial tone, and while artificial things are often beautiful, we can never claim that they are genuine. We cannot get a genuine tone by creating in the mind of the singer a wrong picture or a wrong location of his tone. Perhaps some of the misunderstanding arises from a confusion of terms or from a lack of discrimination between location and sensation.

The neglected essentials and unfavorable mind-pictures touched upon comprise but a small portion of the list that might be made. The little that has been said bears within itself the suggestion of thought along lines that will lead to a better understanding and application of principles, which must underlie the teaching and practise of every art. Attention has been called to disregarded and misapplied fundamentals. These must be incorporated into our teaching and singing, if our efforts are to be productive of the best results.

THE RECONCILIATION OF ART AND SCIENCE IN VOCAL TEACHING

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There is a wide-spread belief among educators in all departments that the entire educational system needs revision. This is not a passing fancy; it is a chronic condition. Systems of education are always legitimate subjects for criticism and investigation. This spirit of inquiry is a hopeful sign, not, as some would have us believe, a discouraging symptom. It indicates a healthy condition in a growing, maturing body. In its specific relation to the teaching of the voice and vocal music, it finds expression in a bewildering array of theories, methods, arguments, all tending to confuse the seeker after ultimate truth, but, nevertheless, creating a condition from which ultimate truth will result.

It would be fruitless to attempt a reconciliation of all these opposing forces by legislation or argument. They must work themselves out; and the present spirit of investigation and reformation gives the best assurance that such a working out is at hand. A quotation from Herbert Spencer's "Education" is pertinent:

"Of the three phases through which human opinion passes—the unanimity of the ignorant, the disagreement of the inquiring, and the unanimity of the wise—it is manifest that the second is the parent of the third. They are not sequences in time only; they are sequences of causation. However impatiently, therefore, we may witness the present conflict of educational systems, and however much we may regret its accompanying evils, we must recognize it as a transition-stage needful to be passed through, and beneficial in its ultimate effects."

Spencer was writing of education in general, and without any special reference to musical education. But he has given us a most lucid characterization of the situation in the field of vocal pedagogy. We are now well advanced in the second phase—"the disagreement of the inquiring"—and it needs no argument to sustain Spencer's contention that out of this phase shall result the third and culminating phase—"the unanimity of the wise." We may be more or less skeptical of the possibility of attaining

unanimity at any time in human existence; but even to the most skeptical it must be apparent that, if unanimity is to be attained, it must be through the working out of the process here indicated. To legislate unanimity would result in going backward to "the unanimity of the ignorant." It would stifle all inquiry, all the healthy conditions found in the spirit of investigation and criticism, all hope of progress toward a more rational solution of our problems. Unanimity which develops out of the disagreement of the inquiring — that is, unanimity arrived at by a process of thorough investigation — will be based upon wisdom. It, and it alone, will be logical, defensible, compelling, and enduring.

The spirit of investigation, of which I speak, is prevalent throughout the entire educational system. Old methods are subjected to a careful scrutiny, old fallacies are exposed and abandoned, new ideas are exploited and made the subjects of scientific experiment. And all this is leading us somewhere. The progress is slow, it is not even steady, it is by devious ways; but it is progress.

The supreme test of all education is a test of the method by the result. The supreme questions are "What is the result sought?" and "Is the result attained?" Other questions, other standards, enter into the case, but all are subservient to these.

In vocal education the ultimate purpose is something artistic. To develop the interpretative faculties, to inspire a love for the nobler things in art, to build up the powers of poetic and dramatic appreciation and discrimination, to develop beauty of tone and excellence of technique; to contribute something artistic to the general culture of the student, and, perhaps, to give him a dignified and noble means of livelihood. Our specific educational system must, therefore, be judged by artistic, rather than scientific, standards.

Art is the ultimate object and the ultimate criterion. Why, then, need we concern ourselves with any other than an artistic conception of our pedagogy? There always has been a feeling, shared by a large proportion of the more serious teachers, that the artistic and the scientific conceptions were antagonistic, that

one must choose one or the other, and that they were mutually exclusive. To be artistic is often believed to involve, of necessity, a supreme contempt of all that is merely scientific. Why should we not abandon for ever all attempts to master the science of the voice, and bend our energies to the important thing — the achievement of artistic result?

If we were to admit the proposition that the two conceptions are mutually exclusive, that their antagonism is necessary and irreconcilable, there would be nothing for us to do but accept the greater and reject the less. But the proposition is not axiomatic, and should be scrutinized before acceptance. Moreover, it is neither profitable nor possible to ignore scientific fact in working for artistic result. We cannot, if we will, live at once in 18th century Italy and in 20th century America. No child old enough to take his first singing-lesson is without some notion of the mechanism of the voice, however faulty that notion may be. The assumption that vocal teachers are responsible for all the self-consciousness and subjective thought of their students is absurd. If our students are to know anything of the physiology of the vocal instrument, it is desirable that they know it correctly, *and that they know enough more to relegate it to its proper place.*

There is no clearly defined line that separates the scientific and the artistic phases or aspects. Instead of being mutually exclusive, they are in large measure mutually inclusive. Neither can exist entirely independently of the other. It may be profitable, then, before proceeding further, to define what we mean by art and what by science, in this relation.

The most concise definition is that of Professor Genung: "Science is systematized knowledge; art is knowledge made efficient by skill." For the present purpose this may be too concise. Let us say, then, that art is the achievement of a finished product that shall appeal to the æsthetic sense and be measured by æsthetic standards; science the study and formulation of the laws governing the materials with which the artist works. Science is the knowing; art the doing.

Vocal science is the study and formulation of those laws of nature that have a definite bearing upon the materials used by the vocal artist. These are the laws of physiology, acoustics, and psychology. There is also a science of pedagogy; but, as this is merely an extension of the laws of psychology, we may regard the three as completing the composite thing which we call vocal science.

As there is no distinct line of separation between the art and the science, but an inseparable mingling of the two, it is equally true that the point at which they merge into each other is indefinable. It may be advanced, however, that those phenomena which depend upon skill, personality, taste—in short, all the more ultimate and refined features—belong to the strictly artistic conception; while the analysis of physical acts, the study and exposition of acoustic phenomena, and the definition of mental processes belong to the scientific. The scientific phase, then, deals chiefly with the analytical and the theoretical processes, the artistic chiefly with the synthetic and the practical.

That functions so closely related, so inseparably interwoven, should be fundamentally antagonistic is inconceivable. But that there is an apparent antagonism in their practical application is a matter of such common belief that it cannot be ignored. If it exists, something must be wrong. Does the fault lie in the art or in the science? Or is it in their coördination?

The art of singing lived and flourished long before the science of the voice was developed. Indeed, it is commonly held that it has retrograded since scientific investigation began to deal with it. It is frequently alleged that the discovery of the laryngoscope (the beginning of modern vocal science) was the immediate cause of a decline of the art. Whether this is true or not, it is true that the art fared excellently without the help of the science. The trouble is probably not in the art. There is good ground for the hypothesis that some of the fault, at least, is in the science. That there are faults in the manner in which they are commonly associated becomes evident at once.

The fault in the science is its incompleteness. It is in a formative stage, and still far from perfect. However, it is rapidly assuming a more definite and symmetrical form. As long as it consisted of physiology only, it proved a serious stumbling-block to many an artistic ambition. With the addition of acoustics it was still incomplete, and the situation was made worse by the failure of a large portion of the profession to grasp the significance of the acoustic facts. There remained a wide gap between the analytical and the synthetic processes, between the theory and the practice, between the knowing and the doing. Something was needed to bridge this chasm.

A movement is now well under way to restate the whole vocal science in the light of modern psychology. This is precisely in line with the movement in other departments of education. Every branch of learning has felt the influence of psychology, and has been reformed or modified by it. Progressive vocal teachers have felt the need of such an influence and have sought to apply it to their uses.

Already its usefulness has been made manifest and there is still more to expect of it. Many publications have been issued, dealing with this phase of the subject. Some are useful, some merely interesting, and some neither interesting nor useful. Among the more important and useful are two that appeared in the same year, 1908. One is an American publication, "The Psychology of Singing," by David C. Taylor; the other is by a French laryngologist, Dr. Bonnier. Its title, literally translated, is "The Voice; Its Physiological Culture."

Mr. Taylor's work is well known in this country, and well worth knowing, despite some serious errors in judgment and some quite obvious fallacies. His purpose is frankly to pull down the entire existing structure and build another. His work of destruction is not quite as complete as he believes it to be, and his zeal in this direction leads him to some illogical conclusions. However, making due allowances for these flaws, it must be admitted that he has done good service in calling attention to the possibilities that lie in the exercise of the objective consciousness, and

to the fact that singing is, after all, a mental, rather than a physical, process.

Dr. Bonnier goes further without claiming to go as far. One would expect, after reading the title, to find the book a restatement of old facts of vocal physiology, or, at the most, a discussion of problems and hypotheses that are predominantly physical. The preface is extremely disappointing, for it shows us a disgruntled lecturer who puts his lectures into print because he could not get anyone to listen to them. But inside the book we find a new situation—a statement of vocal physiology that is rational, that is interesting, and that will work; and still more—the frank admission of the laryngologist that vocal physiology is not all-sufficient. Without going into the acoustic phase of his subject as deeply as Helmholtz, his statement of this matter is lucid and eminently sound. His treatment of the psychological phase is perfectly clear, scientific and in keeping with the experience of singers and teachers.

Objectivity is the principal theme of Dr. Bonnier's book, as it is of Mr. Taylor's. After presenting his subject physiologically, his treatment of the voice is entirely external. Resonance is of the sounding-board type; projection of tone is substituted for propulsion of tone. Of his artistic judgment we need not speak. He is no more omniscient than some other men. His physiological explanation of the registers is not quite clear nor quite convincing. Acoustically his treatment of this troublesome matter is admirable.

It was not my purpose to make this paper a book-review, nor to enter upon an exposition of anything that might be termed "method." The reference to writings on the subject of the voice, in any of its aspects, was to support the statement that the present trend is in the direction of a restatement of vocal science in the light of modern psychology.

The chief cause of the antagonism that has appeared to exist between vocal art and vocal science has been the incompleteness of the science. The laryngoscope was expected to clear away all misunderstanding of the vocal mechanism and thus make the

teaching of singers an exact science. That it has failed to do this is only too obvious. It does not follow, however, that all laryngoscopic investigation is detrimental. It indicates the necessity of something more — something that shall bridge over the gap between the knowledge of the nature of the materials and the skill to use them. Moreover, the laryngoscope only reveals a few of the comparatively insignificant materials. The atmosphere throbbing with sound and the mind in its command of the vocal instrument are more important factors.

As long as we must use materials that are governed by physical laws, we ought to know something of the nature of those laws and be able to apply them intelligently. Whether the arytenoid cartilage moves upon the cricoid as upon a pivot or rocks forward and back is of little or no concern to the singer, because he cannot make it do what it will not do. But the question whether he shall adopt an external or an internal type of resonance is important.

The mental images that are presented to a student are largely dependent upon the teacher's point of view in matters of acoustic fact. The manner in which the facts are presented is a matter of psychology. That similar results are obtained by methods most diverse, even diametrically opposed, is well known. It makes no difference what course, what method, is pursued in accomplishing an ultimate result, if the result is attained without waste of time and energy. All teachers, without exception, have made use of psychological methods. That the psychology has always been sound is less certain. To know the principles on which our systems of teaching are based is sure to clear up a vast amount of uncertainty and groping for all of us.

The application of psychological principles does not introduce a new difficulty or a new complication. On the contrary, it simplifies the whole system. It shows not only what to teach, but what not to teach. It enables us to take advantage of natural proclivity and lets Nature do much of the work for us. A single suggestion may start a train of mental operations that will work out an entire problem without further attention from the teacher.

The teacher who scorns mere scientific phraseology nevertheless uses expressions that relate to purely scientific phenomena. Unless he is willing to investigate the matter from this point of view, he is in grave danger of presenting fallacies that are defensible neither on the ground of artistic superiority to material things nor on the ground of mere utility. They present to the student images that are untrue, and the damage can be undone only by loading him up with more untruths in the hope that by balancing error with error the truth will ultimately be established.

Mr. Taylor uses some powerful logic in sustaining his contention that the so-called empirical expressions of the old masters presented the right mental images and are therefore sound. We might scrutinize some of the other expressions that have been used commonly in the past and are not yet obsolete. An example or two will suffice. "Breath is the material of which voice is made." Here is an acoustic fallacy; for the ambient atmosphere is the material of which voice is made, breath the motive power. Although it must be admitted that many excellent teachers have used the expression with good results, I believe a frank statement of the truth presents a more correct and useful image, and yields better results. The expression "Drink in the breath and pour out the tone" is open to the same criticism. The list might be extended indefinitely, and in every instance it would be possible to find an expression that would possess all the merits of the old one without presenting a fallacy.

The function of psychology is to start the mental process by which the desired result shall be worked out. There is something wrong with a psychology that must depend upon a fallacy to evolve truth. The case of the singer is not parallel to that of the painter, for the reason that the painter produces merely a representation of the thing he sees, while the singer must produce the thing itself. To the artist painting a sunset it does not matter whether the sunset colors are the result of refraction or diffraction. It would make a difference if he had to create, not a picture of a sunset, but a sunset. The singer cannot be content with mere

imitation or representation of beautiful sounds; he must produce the sounds themselves. The true vocal psychology may not be expected to supplant all other species of vocal science, but to supplement and interpret them, to complete the science and bridge the chasm which has hitherto led to much confusion.

Many teachers will doubtless continue to get good results by old methods without concerning themselves with innovations or investigations; but the progress of the art will be served by those who take advantage of the results of modern research. They may not be better teachers than the others, but they will help along the good time when "the disagreement of the inquiring" shall resolve itself into "the unanimity of the wise."

THE SCHOOL OF ARTISTIC SINGING AND THE NEW THEORIES
OF TWO LARYNGEAL MECHANISMS AND OF THREE
VOCAL TIMBRES

CARLO SOMIGLI

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Two years ago I published in the *Rivista Musicale Italiana* an article entitled "Julius Stockhausen and the School of Artistic Singing." I should not wish to traverse the ground of that article again except for the fact that the views there presented, as to two laryngeal mechanisms and three vocal timbres, developed according to the latest acquisitions of phonetic science, do not seem to have attracted much attention from theorists or been applied in vocal teaching. Only recently I find, in Bernhard Kwartin's "Principles of Voice-Production" (Vienna, 1911), that finally the term "registers" is omitted. So I conclude that the theories I had advanced are either insufficiently known or have encountered practical obstacles to general recognition.

As I was sincerely anxious to know the reason for this, I decided to undertake some propaganda-work myself. Last year I went to Europe, and presented the subject at the International Congresses at Rome and at London. Then, for the third time,

I returned to this country, to Chicago, where my theory had been worked out, remembering that in America there is always an increasing interest in the development and improvement of all vocal science and art.

But, before I proceed, as I am a complete *homo novus*, let me make clear my object and the ground on which I stand.

I began my article in the *Rivista* with these words, "It should be well understood that by an artistic school of singing is meant that branch of vocal pedagogy which, on the one side, excludes all self-centered virtuosity and empiricism, and, on the other, every artificial vocal process and all over-exaltation of national schools." In scientific matters my standpoint is the linguistic, since the phonetic elements of speech — the consonants and the vowels, with their combinations — are the manifesters, the regulators, the conductors of the voice and its sounds. Under the science of phonetics, of course, are included all other branches dealing with language and singing. In particular, I wished to point out that there is always an antagonism, even in this country, between the schools of different nationalities — an antagonism that every real artist and scientist should oppose; for every age, country, and school, as we know, has its good and its bad sides. As Tosti says, "It is enough simply to find out what is good and what is bad, and then to profit by both."

If I speak of "my new theories," I do not mean to claim to be their inventor. We are all believers in the same creed. What we produce in our minds is only an evolution, a reconstruction, a systematization of what has already been done by others. In the present case, it is in systematizing that whatever merit there is in my work consists.

The phenomena of the laryngeal mechanisms and of the vocal timbres as technical topics were already dimly seen as early as Marchetto da Padova and Jérôme de Moravie. The former speaks of the "vox integra" and the "vox ficta;" the latter, of the "vox pectoralis," the "vox gutturis," and the "vox capitis." It is a valuable fact for us that one of these early theorists distinguishes two voices and the other three. These ideas were

further developed by Zacconi, Maffei, Caccini, and others toward the end of the 16th century. But their views rested upon an empirical foundation, and were expressed in vague and improper terms. And, from the time of Bernardo Mengozzi in the 18th century, discussions fell more and more into the error of confounding laryngeal mechanisms with vocal timbres and of misunderstanding the "blending of registers." The chief reasons for this pedagogical confusion were, on the one hand, the use of the term "registers" to indicate empirically both sorts of phenomena (a use apparently introduced by Porpora or Bernacchi), and, on the other, the appearance in traditional teaching of a new vocal timbre that was foreign to the literary Italian language. But more about this later.

Now, let us look at the new views, as I have set them forth in the table appended to this paper. Their principal aim is to solve satisfactorily for both artist and scientist the so-called "registers question," which has been vexing our pedagogy for more than a century. You well know that I am not alone in pointing out the necessity of solving that question. To note only an American writer, I was recently reading the book of the late Thomas Fillebrown, doctor of medicine and lecturer on vocal subjects at Harvard University, on "Resonance in Singing and Speaking" (Boston, 1911), and came across a statement that is worth quoting just here. He says (page 39), "As long as the word 'register' is kept in use, the registers will not disappear; and yet the register question must be swept away, to give place to another class of ideas, sounder views on the part of teachers, and a truer conception on the part of singers and pupils." No better words could have been written for our purpose. For the application of the theory here in view unquestionably enforces the necessity, in teaching, of abandoning the term "registers," leaving them where they really belong, as applied to the technique of the organ, and of substituting the new terms of "first mechanism" and "second mechanism" for the two different mechanisms of the larynx, together with "clear timbre," "mixed timbre" and "sombre timbre" for the three vocal timbres. Indeed, it would

be well if we could say "mouth timbre," just as we say "laryngeal mechanism," though this would not be quite exact, since the mouth is not the only cavity used in the production of speech-sounds, which are exponents of timbres, but is assisted by the cavities of the nose and the pharynx.

Concerning the application of the terms in the table, in relation both to the total extension of the human vocal organ and to the range of pitch under each class, I presume that there will be little question. We need simply to remember, regarding the laryngeal action, that "first mechanism" refers to the lower compass of the whole range and "second mechanism" to the higher; and, regarding the vocal timbres, that, although *i*, *ü*, *u*, with their respective consonants *k* (*i*), *t* (*ü*), *p* (*u*), are representative phonetic signs for the "clear," "mixed," and "sombre" timbres, many gradations or modifications exist between them and their largest expansions into "clear" *ä*, "mixed" *â*, and "sombre" *a*. For practical use in teaching, in relation to the four singable languages, we have been compelled to reduce these gradations to the number of fifteen (though Sweet, in his "Primer of Phonetics," counts no less than 288 gradations!). All attempts to reproduce these fifteen vowels in English alphabetic signs have been vain. So I think best to leave them in my table in their scientific notation. On the right understanding of this classification depends the solution of almost all of the general questions of voice-production and voice-placing.

The utility of this new way of treating the subject will not be seen or appreciated unless we recall the reasons, historical and linguistic, that have led to the present embarrassing confusion in our teaching. To do this requires some recapitulation of historic facts.

The root of trouble was the confusion between the acoustical material supplied by the larynx (sounds) and the phonetic material supplied by the mouth (vowels and consonants). Before Mengozzi went to Paris about 1790 the phonetic material almost wholly used in traditional voice-teaching was Italian, or, to be more exact, the Tuscan or literary Italian — excepting the phonetic

material of Latin used in plain-song, which is not here taken into account. Now, we all know that the Italian phonetic material is the purest and simplest of any of the singable languages. These languages, so far as we speak of artistic singing, are Italian, French, German, and English. Just here we are to remember that voice-production by evirati was special and peculiar, involving a special or abnormal laryngeal function. The same is true of the voices of the so-called "falsettoni" (males) and the "barytons" (females), although these do not involve abnormal laryngeal function. To this varied and complicated voice-production was confined almost all the vocal praxis of the periods both of the "buon canto" (17th century) and of the "canto fiorito" (18th century). (See table, part first.)

But in the north of France at that time this special vocal tuition was almost unknown. In that region the acoustical material of the larynx was but little regarded; the attention of vocal tuition there was turned more toward the phonetic material or diction. (Observe the works of Mersenne, De Bacilly, and even Bérard.) But as soon as Mengozzi, an Italian from Florence, was obliged to adjust that peculiar Italian tuition to the phonetic material of French, which contains elements foreign to literary Italian, such as the mixed vowels (*sons mixtes*), the nasal vowels (*sons nasals*), etc., he found himself face to face with phonetic phenomena that were strange and new to him. Mengozzi, and, indeed, his time in general, lacked linguistic knowledge; and, besides, Mengozzi could not apply himself to prolonged investigation. Hence he failed to distinguish clearly the essential differences between French and Italian. Being compelled by the Committee of Arts of France to give definite rules for theoretic and practical vocal technique, in his "Méthode de Chant du Conservatoire de Paris" (the first work, I believe, in vocal pedagogy to have the title "Method"), he introduced, no doubt thoughtlessly, the new theory of three registers, limited by him, however, to the classification of the soprano.

Thus the first false step was taken, and by an authority against which, in the high tide of virtuosity and dilettantism, no fresh

investigations or critical comments could avail. Succeeding pedagogues blindly accepted the theory. Although the younger Garcia, with his broad and experienced mind, had already expressed doubts and, in his "Mémoire de la voix humaine," presented facts against the theory as applied to practical teaching, yet even he could not free himself from the error and misunderstanding involved. Whether the fault was more his or his father's, he actually extended the theory of three registers to all the female voices. Stockhausen himself, a disciple of the "bel canto" school, in spite of his innovation as to intimate relations between sounds and phonetic elements, also accepted the three-register theory, applied to all sorts of voices, male and female, under the terms "chest-register," "middle register," and "head-register." Probably none of us will doubt that all these theorists, misled by the new third timbre, the "mixed" one, peculiar to French, but inherent in every voice, were really dealing more or less with vocal timbres. To Stockhausen, however, it belongs to have first indicated the importance in pedagogy of that third or "mixed" timbre. But his investigations did not go deep enough to avoid pedagogical confusion. In trying to avoid this, we would argue as follows.

The phenomena of vocal timbres are produced wholly in the mouth and adjacent cavities (which together may be called the "attack-canal"). Literary Italian involves only two vocal timbres—the "clear" (*i* and its modifications) and the "sombre" (*u* and its modifications). And these two timbres correspond in number to the laryngeal "mechanisms," which, during the "buon canto" period were called "voce naturale" and "voce falsa," respectively; and, during the "canto fiorito" period, were called "registro di petto" and "registro di testa" or "falsetto." But, as has been said, in French, and in German as well, there are three vocal timbres instead of two. This third timbre—which is properly not an original one, but a mixture or blending of the "clear" and "sombre"—was taken by all theorists since Mengozzi for a new laryngeal mechanism, so that some of them

called it the "third register," others the "middle register," "voix mixte," etc.

At the present time it is easy for us to see how this lamentable mistake has since led to many aberrations and strange deductions. Thus, for example, several theorists, like Nehrlich, Delle Sedie, Seiffert, etc., in their pedagogical works distinguish four, five, and even six, different registers. This need not surprise us, however, for, under the theory here advocated, it is easy to demonstrate that eighteen variations of vocal sound are producible from the entire human voice (male and female). On the other hand, other well-accredited authorities, like Lilli Lehmann, Müller-Brunow and others, loudly assert that in the voice there are really *no* registers. This is not strange, for in the soprano class (to which Lilli Lehmann's voice belongs), when only the second laryngeal mechanism is used, one does not encounter registers in the sense of laryngeal obstacles. The same is true of male voices, when limited in use to the first mechanism. I myself, until about two years ago, rested both theory and praxis on these erroneous views, because they were the only ones generally recognized. It was some study of comparative phonology, especially as connecting modern and classical languages with the Sanscrit, our mother-language, that supplied the key to both the empirical principles of the old school and the confusions of modern schools. With more direct reference to my table, let me cite certain particular points.

First, the mixed vowel ö is called in German the "Primärton" or "primärer Ton." We find it used, with some sophistical change, as an essential feature in modern teaching of both "Sprachgesang" and "künstlerischer Gesang."

Second, the mixed vowel å, which is the greatest expansion of the "mixed" timbre, is probably what Stockhausen call "the vowel *par excellence*." Yet this vowel, like other phonetic gradations and articulations, is the modified product of the expiration-symbol *h* and the inherent vowel *a*, the alphabetic signs for which appear in Sanscrit, and which have thence passed into all derived languages, including our own. These two basal elements are the very alpha and omega of every acoustical and phonetic sound,

however produced. (See the table, beginning with the expirative symbol and inherent vowel and terminating with them.)

Third, let me say again, the "mixed timbre" is a fusion of the "clear" and "sombre" timbres — *ü* is only a blending of the vowels *i* and *u*, or rather, to put it physiologically, *ü* is the meeting in the mouth or "attack-canal" of the positions of the movable organs belonging to both *i* and *u*. This fact has given rise to the error about the "blending of registers." As Stockhausen says, the laryngeal mechanisms may, to a certain extent, cross and even take each other's place. But they never can be blended, united, amalgamated, for it is physiologically impossible for the two mechanisms to concur, at the same time, in the production of the same sound.

But the whole matter is different when we turn to the vocal timbres. These are not only capable of being blended, fused, mixed together, as we have already seen, but they can easily act as substitutes for each other by a process of neutralization.

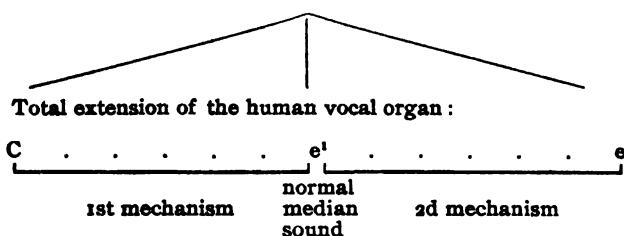
SYNOPTIC TABLE

PART I. LARYNGEAL MECHANISMS

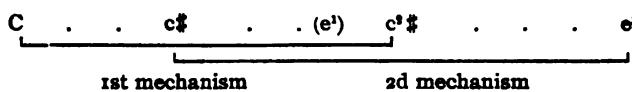
Acoustical pitch and range in the *appoggio*-canal (larynx)

Phonetic representative elements :

Expiration-symbol — H Inherent vocal sound — A



Normal acoustical phenomenon :



Special normal phenomenon :

Falsettoni (male)

(C) . . . c . . . (e¹) . . . c³ . . . g³(a¹b¹c¹)

Barytong (female)

c# . . . (e¹) a¹ . . . c¹
1st mechanism 2d mechanism (rare)

Special abnormal phenomenon:

Evirati (and boys)

(e) . c^1 (e¹) . e^2 . c^4
1st mechanism 2d do.

In this case there is an abnormal median sound (e^1). The central range (g^1 to d^3) is called, by Caccini and Tosi *voce di petto o naturale*.

PART II. VOCAL TIMBRES

Modifications and articulations in the phonetic attack-canal (mouth)

REPORT OF THE PUBLIC SCHOOL CONFERENCE

CHAIRMAN, WILL H. EARHART

Richmond, Ind.

The Public School Conference this year was planned upon the assumption that music-teaching in the public schools may perhaps concern itself more with the æsthetic or cultural effects that are supposed to result from general musical experience, than with specific and intensive instruction in music itself. There is an implication, also, that this state, if it exists, is wrong; and with regard to this implication some words of explanation are advisable.

It is not to be denied that the ultimate purpose of all musical instruction in public schools is the humanizing effect — the subtle modification of character — that comes to those pursuing the study. Our aim in the public schools is not to make musicians of the students, but to fit music, in a wholesome way, into the normal and diverse lives of the boys and girls, where its leavening influence may work for greater richness and beauty. This is the ultimate purpose; but it should not be the immediate and conscious aim of the teacher. If it is, true musical values become obscured by attention to the broader effects which these same musical values are supposed to produce: and such teaching, from the standpoint of the thorough musician, becomes much too vague and general. In short, there will exist a condition under which the acquainting of the pupils with the range of sentiments and moods which it is a function of music to express will be confounded with instructing them in specifically musical facts. To quote Mr. Dann, in a letter to me, we will confuse the inculcation of sentiments of patriotism, love of home, mother, etc., with the teaching of music, and thereby become delinquent in our primal and most obvious duty; for it is evident that, if music has the beneficent, ethical, and æsthetic effects which it is supposed to have, and which we are all willing to agree it does have, it will not have them in smaller

degree, if, as a specific educational subject, it is thoroughly taught. The modifications of temperament and outlook upon life which musical experience brings about, and which we think it desirable to bring about, in the individual and in the citizenship at large, may safely be taken for granted and be left to achieve themselves. Our purpose is to teach music, not to instruct in ethics. Ethical reaction will come in proportion to the thoroughness and soundness of our music-teaching — always granting that this teaching, in the excellent phrase of Mr. Foresman, be done in the spirit of the art — and it will have permanency in the lives of the future citizens only as it rests upon a firm basis of genuine musical knowledge and ability.

Whether the confusion as to ideals and purposes which has just been described does exist, what are the evidences of it, and what lessons are to be learned from an inquiry based upon such an hypothesis, was to be the course of the present discussion, according to the purpose of the chairman. The speakers who were asked to take part were left free from suggestion as to which side of the argument they should favor. As will be seen by the program, the discussion is divided under three heads. Mr. White will discuss the topic in general; Mr. Miessner will consider conditions and practices in the public school grades; Mr. Birge will continue the discussion with reference to music in high schools. Since coming to Ann Arbor it has been the pleasure of the chairman to hear these papers; and it is a source of gratification to note that the three, though written with entire independence, pursue the same lines of thought and arrive at the same conclusions. The inference is that the subject presents a question that is worthy of attention and with regard to which there is a most hopeful concurrence of opinion among musicians.

SPECIFIC MUSICAL EDUCATION VERSUS CULTURE THROUGH MUSIC — WHICH?

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The general title of the papers for this Conference would seem to indicate that there are two sides to the subject — that the schools have given of their time largely to culture through music; that this phase somehow has not given a musical education, shallow or profound, and that therefore it is time to discuss both sides, discovering if we can, what is culture and what is education. Does this culture educate in the real sense of the term? Does specific education in music give culture? Does a seeming part of the subject comprise both, while the other part comprises but a fraction of either? What is the correct method of reaching a cultured state?

By specific education in music is evidently meant the acquiring a definite knowledge of a definite thing. Teaching has been so defined, and in all other subjects the dictum has never been disputed.

The definite things in music are time and time-signs, rhythm and rhythmical signs, tones and tone-signs, relations of tones in keys, scales, chords, etc., and their respective graphic representations; the development of tone and time into motives, phrases, periods, movements, etc., and the respective methods of giving expression to these elements of music through voice or instrument; and, finally, a definite mastery of these things, in simple or complex relations.

Culture in music in the schools has come to mean the singing of beautiful songs by rote, taught as art-songs, memorized, not analyzed; the listening to Victrola records of great singers; the hearing of compositions by means of the various mechanical instruments. We have in grammar schools, in high schools, and in colleges, courses in Musical Appreciation, the majority of which seem to consist of listening to pretty, good, or even great compositions mechanically reproduced, or, as it is vulgarly

called, "canned music." True, this discovers for the listener what goes up or down, traces melodically, from the standpoint of hearing, a repeated theme; if the listener is somewhat clever, he may even discover whether the theme is in the upper voice, or is transferred to a lower voice. In short, as a matter of sensation, the outer husk of music may be recognized in a slight degree.

The deadly parallel is dear to the heart of an argumentative person; therefore let us apply it. Suppose we used graphophones and other mechanical reproducers to revive for us the great readers and actors of the past — even to reproduce for us the whole of a drama as a motion picture-play, with the words, accents, stresses, etc., all by a great company — the listener meanwhile not understanding the language, and with no idea of what the words mean. To be sure, the listener might know each person as he spoke, might be able to tell when the inflection of the voice was up or down, might discover a set of words, if repeated by several characters, discern the tones of anger, hate, love, disappointment, etc., but would such a procedure lead to a specific education in English, or an education of any kind? Would such procedure result in culture?

Music is a language, a mode of speech, a method of conveying ideas, but with the words eliminated. To understand a language we must know, not conjecture, what the elements of the language mean. A person might take courses in the Appreciation of English along the lines indicated above, and at the end of years still not know an English word. On the face of it this is an absurdity. If it is an absurdity in one language, why not in another language? If an absurdity in English, why not in music? In the course in Musical Appreciation how can there be either culture or appreciation where nothing is noticed but the outer husk?

It has been wisely said by Dr. Johnson, "True appreciation is the result of intelligent discrimination; to discriminate we must reason, think, and compare." This sentence should be pondered seriously by all teachers of music. True appreciation is indicated, not a false appreciation. It follows that an appreciation which

does not reason, think, and compare is a false appreciation. Psychology teaches us that to reason, think, and compare, there must be definite mental images, definite terms for these images; that mere sensations must be translated into definite knowledge.

Is the mere excitation of nerves that cause sensation either education or culture? If the sensation is never translated into definite images with definite terms, is there education or culture? The thing that finally marks humans off from animals is the ability to think, and if the schools cultivate sensation and ignore thought, they are merely training animals, not humans; or at least they are not accenting and making more marked the distinction between men and animals. The senses are the inlets of knowledge, but sensation is not knowledge until perception has done its work, and the sensation is translated into knowledge. This knowledge is not usable until thought enters in to reason, to compare, to see relations, differences, correlations, etc. These images must be definitely named, known when named, or when seen in graphic representation, and when heard.

It would seem that so-called culture, in any subject, that does not carry with it, or imply, a genuine knowledge of the material is a mere pretense which creates a false intellectual pride, a pretense that is distinctly in the way of real education and appreciation. It is yet left for some wise person to show that ignorance in any line is either a necessity or a possibility in real appreciation.

If a subject is worthy of a place in a curriculum, it is worthy of a correct presentation, one that does not leave a false impression. It has been wisely said that "only those who have the patience to do a simple thing perfectly ever acquire the skill to do a difficult thing easily." It will be acknowledged by all that the ability to listen intelligently to a musical composition of any pretensions whatever is a difficult thing. If the listener has not been trained to hear major and minor key-effects, major and minor chord-effects, four-measure phrases, cadences, and the thousand and one other things, comparatively simple in themselves, that go to make up a musical composition, does it stand to reason that they can do the much more difficult thing of hearing the whole?

Man is not an organism; he is an intelligence served by organs. — Notice, an intelligence. In order that the intelligence may get reality from sensation, reality in the sense of education, the organs must be trained. Training does not mean an indefinite something. No; it means a thorough grasp of elements, and a — building-up process from these elements. "Every fact that is learned is a key to other facts." The noun in the above sentence is singular. It is not stated that facts are a key to fact; no, a fact learned is a key to another fact, and by stringing these facts together in a rational way, by arranging them in a proper order, we arrive at a collection of facts that make a great art-work. The real appreciation of a musical work means an appreciation of the individual facts that have entered into the building up of the work. If fundamental facts are not understood, how is it possible to grasp the sum of all in their complex relations?

It seems self-evident that musical education should be based upon principles. A principle is a fundamental truth. A theory is a supposed truth. It has been amply demonstrated that musical culture based upon a theory is false, so let us return to real principles, to fundamentals, teach facts, build up a real knowledge, have real musical education which ultimately brings musical appreciation. Emerson has sagely said, "The true value of a fundamental principle depends upon the number of important things it explains." In music the fundamental principles are few; but they exist under hundreds of different representations and guises. It is only by really understanding the fundamental principles that we can see through the disguises.

In conclusion, let it be asked, Do the schools exist for the purpose of giving definite knowledge of definite things? Or do they exist for the purpose of giving a smattering? If their purpose is definite, musical education, specific and direct, has its place; and then afterwards, as a result will come culture. If the purpose of the schools is to give a mere smattering, then keep up the pretense of culture that is purely superficial, but desist from terming it education.

SPECIFIC MUSICAL EDUCATION IN THE GRADES

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The history of the evolution and development of the school curriculum is a most interesting one. In all times the subject-matter has naturally been dependent upon the specific aims in view, and upon the practicability of such education, as it related itself to the social, religious, political, and commercial life of a nation.

Before the invention of the art of printing, higher education was confined to the upper and wealthier classes — mind-training being largely dependent upon the possession of books (which were written by hand on papyrus rolls), and the ability to read them. To the Roman, reading meant gathering, or choosing from what was written (*lectio*, reading, from *lego*, to gather). Reading by the very few was known and practiced, however, long before the Grecian or Roman era. As early as eight thousand years ago, men read in ancient Babylonia, and alphabet-signs were used at least seven thousand years ago in Egypt. To the common early peoples reading was one of the most mysterious arts, both in its performance and origin. The man who could deal in these symbols, and use them for his purposes, was next to the gods and might rule in their stead. And so reading was long mainly in the hands of the priesthood, and, even from the beginning of the Christian era up to the Reformation, and the invention of printing, education or book-learning was under the control and supervision of the church. People's reverence for reading and writing, as a sort of supernatural power, helped at first to bring this about, and the clergy, always conservative, preserved this ideal, in the face of *better reasons*, even until now.

The first manifestations of an emancipation from the dogmatic rule of the church made its appearance in Europe in the two movements of the Renaissance and the Reformation. Up to this time man had blindly accepted the superiority and authority of the church; but with the development of reason, along with the

cultivation of feeling, doubts arose. These doubts, followed by investigation and independence of thinking, gave birth to modern science and philosophy. With independence of thought on the part of the laity, fostered by the printing of books in the vernacular instead of in Latin, together with the discovery of America and other countries and their settlement, and the resulting expanse of commerce, improvements in facilities for travel, written or printed language has become the *currency* of civilization and the education of the masses a necessity. The power to read and write, then, must necessarily be found at the core of any system of education, for the ability to gather knowledge in any subject, and the power to express what one has gathered in terms of self-expression, depends absolutely on one's power to read and write.

Education, as we have seen, began with the leisure classes and was centered at first in the monasteries, then in the universities. Preparation for the work demanded by the universities led to the founding of colleges, and these to preparatory schools. The necessity for the education of the working classes, gave birth to our free or public school systems. *What* was taught in these lower institutions depended, and depends today, largely upon what is demanded by the higher institutions of learning. With early education under the control of the church, and the printing of the Bible and books in the Latin instead of the vernacular, we can see the reasons for the centuries of prejudice in favor of the Latin course, and why, as recently as in the time of Charles Dickens, the study of Latin was imposed as early as the tenth year — even today, in many high schools, the study of Latin is still a required course.

The Reformation developed different groups of thinkers, philosophers, and scientists. These demanded that scientific and mathematical courses be included. The wonderful development of the last century along the lines of trade, commerce and manufacture is directly responsible for the establishing of trade and manual-training schools, and of commercial subjects in the high schools. It took educators centuries to realize that education

should be vocational rather than avocational, just as the Christian doctrine of preparing for another world is gradually giving way to the belief that Christianity is to make for happiness in this life. But while education is trending towards the vocational side, people of all times have been accustomed to refer to an educated man as a "man of letters." A knowledge and appreciation of literature, art, and music has been, since the time of the early Greeks, an indication of refinement and culture. But while literature has always enjoyed the most intimate relation with reading or book-learning, it was not until comparatively recent times that art and music have found a place in the common school curriculum.

Music owes much of its development to the church. In its earliest beginnings it was used in the worship of deities in Egyptian temples — without question the ritualistic music of the Hebrews, as well as that of the Grecians and Romans, was borrowed from the Egyptians. And, in turn, early Christian music was a combination of words pertaining to the Christian faith, adapted to pagan melodies. In a similar manner the tune of "God save the King" serves as a vehicle of patriotic expression in America and Germany as well as in England. It is to the influence of the church that we are indebted for the music of a Palestrina, a Bach, and a Handel. In the Catholic Church even today the musical services are performed in the main by the priests themselves and the choir. The Protestant Church, encouraging, as it does, a larger part in the services by the assembly, is largely responsible for the development of congregational singing and the consequent cultivation of music by the masses. It is, indeed, to the clergy of New England, that music in the schools, as we now have it, owes its origin. The coöperation of choir and congregation in the musical services and the use of new tunes, not a part of the musical services of the church of England, made the reading of music, on the part of at least some of the people, necessary, and led to the establishment of singing-schools. Years later in Boston, the clergy instituted a movement advocating the teaching of singing in the public schools, which resulted in the employment of

Lowell Mason for this purpose, who thus became the father of American school music.

Since then many apologies and arguments have been offered in justification of the presence of music in the school curriculum, on the grounds of its elevating and refining influence, and its development of moral, religious, and patriotic ideals. Some of us have even gone so far as to emphasize its beneficent physical effects, and its direct bearing upon the discipline of the schools. While certain intimate relations between music and all of these has always been granted, it is only within recent years that the conviction has become established that the study of music, of itself and for itself, is sufficient reason for its presence in the daily program. It has always been maintained that the study of good literature is conducive to refinement and culture, and the study of mathematics and science is encouraged because of their mental disciplinary value. The opinion has been growing that music, as an art and as an exact science, possesses both of these qualifications, and some schools have been willing to endorse this conviction to the extent of placing music upon the same accredited footing as other similar subjects.

If, then, we consider the status of music as a definite study in the graded schools as fixed, we owe to its teaching the same systematic and definite organic instruction as is found in other long established branches. Just as reading lies at the core of all systems of instruction in any vernacular, so the developing of power in the individual child to interpret the symbols of musical notation into musical thought must be made the basis of all musical instruction. Incidentally, the ability to read English will not in itself necessarily lead children to an appreciation of the best literature. Hand in hand with the unfolding of power to read, there must be developed in the child a love for and appreciation of the thing in which we are trying to educate him. In music, as in English literature, this can be accomplished only in the tolerance of the best thought of all times, past and present. Educators all over the country are protesting against the rubbish

and uninspiring twaddle, and the disconnected, meaningless sentences, found in many of the Primers which have obviously been made according to the adult view of getting down to the child's level. The last forty years have likewise seen a marvelous improvement in the methods of teaching children to read rapidly and understandingly. Still, when one reflects that over three hundred years ago objections were raised to the laborious spelling letter-by-letter methods of reading, and the unchildlike and uninteresting material in the books, one wonders at the stupidity of the teaching profession which has blindly followed precedent during all these years. In spite of reforms, one may find places today where the methods of the old blue-back Spellers, with their inane *ab, eb, ib, ob, ub* nonsense-syllables and stories written in monosyllables, are still in use.

In music we are having the same difficulties to overcome. It would indeed be well for us if we became awake to the improvements that have been effected in language-reading methods. Those who *are awake* are gradually becoming united in the conviction that from the first we must teach real music instead of scales, just as teachers of English teach stories and sentences before the alphabet. Instead of spelling out note for note, *do, re, mi*, as the children used to spell out *ab, eb*, we now teach children to recognize musical phrases and motifs as integral parts of larger thought-wholes. As the sentence is the unit of language-thought, and the basis of an understanding of literature, so the phrase is the unit of music-thought, and lies at the core of the power to read music intelligently, and later of the appreciation of the larger forms in those musical compositions whose structure rests upon the development of thematic material.

Just so long as we adhere to the note for note, *a-b-ab, do-re-mi* spelling methods of the scalists, just so long we shall find early music-reading a bore to children, as the now obsolete *a-b-ab* method was a bore, because it was unnatural, uninteresting and unpedagogical. On the other hand, we shall fall as far short of the mark at the other extreme if we imagine that mere song-singing, and a namby-pamby gush about the beauties and refining

influences of music, is real musical instruction, or that it leads to genuine appreciation of music. Sincere and intelligent appreciation of any subject can only result from definite, specific knowledge.

We must get down to the definite teaching of music as a *language*. Our children must and can attain to the same definite and accurate power in music-reading as they possess in language. Just as language-thought is represented by sentences, phrases, or words, so musical thought is expressed in phrases, motifs, and figures — a single tone carries with it no more significance than a single letter of the alphabet. To teach music-reading intelligently, then, as English reading is now being taught, we must organize and systematize the elements of musical thought and the symbols which represent them. In English reading, stories which the child knows are expressed in *sentences* which he reads first as wholes, later recognizing *words* as smaller parts of these sentences, and in the words he finds still smaller parts known as *phonograms*. These sight-words and phonograms are familiarized by daily repetition, until with familiar words he can read new combinations in sentences, and by sounding phonograms he can read and sound new words, and express the thought-content of new sentences. So in music-reading we must let children express songs, which they have learned by imitation, in phrases as wholes, then lead them to see motifs as parts of the phrases, and still later to discover in the motifs still smaller parts which we may term figures. When they begin to read new songs, this knowledge leads to a more rapid assimilation of the phrase-content than is possible by the note-to-note methods — just as phonetic reading is many times faster than spelling and the addition and multiplication methods of civilization are more rapid processes than the counting methods of savages.

All of these processes involve the memorization of organized fundamental elements — children love to arrive at something, to feel themselves reaching a definite goal, to feel the growth and advantage of definite power *to do*. So, whatever else we may do, let us be sure that the children are learning to read rapidly

and intelligently, and by methods which permit of the use of interesting material, rather than scale-exercises, with their corresponding limitations of quarter-note rhythms — apropos of rhythm it seems to the writer that this has been so long a bugbear because it has been treated from the arithmetical rather than from the poetical side first — forgetting that rhythm in music is quite as natural as it is in poetry, which naturally makes an appeal to children long before number-sense is developed. Later on there comes a time when the mechanical calculation of rhythmical effects is in harmony with the stage of his mental development.

In addition to the ability to read, without which we shall never have an intelligent understanding of music, or the freedom and flexibility of mind necessary to artistic interpretation, the children must be taught from the very first grade how to use their voices correctly. The deep full breath, controlled by the diaphragm, loose open throat and correct articulation of vowels and consonants, and not least of these, the exclusive use of the thin register of the voice, should be taught from the beginning. Every song may be used as a vocal exercise to much greater advantage than any stereotyped exercise. With a knowledge of the correct use of the singing voice well grounded, and the mastery of the mechanical elements of music-notation accomplished by the close of the fifth year, we still have three years in which the children may broaden their acquaintance with technical facts — facts not absolutely necessary to their power to read, but valuable in the broader understanding of the subject. If, instead of reading by trying to remember fixed note-positions for each key, they have mastered tonal and corresponding staff-relations, they already know by sound, by name, and by sight, all the diatonic or scale-intervals, as well as the common chords of the major scale.

The three years of the grades which still remain, are those years in which their mental development has reached the stage where they are *naturally* interested in questions pertaining to analytical theory, such as grammar in connection with language. This is the time when they should study analytically such facts as pitch-names, major and minor modes, and scale-construction,

keys and their relations, as well as modulations within these near-by related keys, and a definite knowledge of the correct use of the symbols effecting such modulations. They have had by this time sufficient experience on which to base these new observations, just as they have long used good English before they learn to parse and to analyze sentences.

By directing the observation of the children, early in the grades, to the simple elements of form in their songs, such as the direct or literal repetition of a section so as to form a period, or of a phrase, or the frequent repetition of motifs, or the sequential treatment of the same, as well as the principles of antecedent and consequent, we will be teaching definite facts of musical form. Such definite knowledge must surely lead to a fuller and more intelligent understanding of the larger forms such as the dance, the rondo, and the sonata, which are only elaborations of these simpler forms, and thus to a genuine sincere love and appreciation for the purest and best in music.

The ability to read, the power of self-expression, the knowledge of the content of a subject and an intelligent appreciation of and love for it — *more* than this, nor *less* than this, we should not expect of any subject worthy of a permanent place in the school curriculum.

HIGH SCHOOL MUSIC

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The question raised by the general subject of this session, Shall we have specific musical education or culture through music? fixes attention upon the meaning of the word "culture." If musical culture is to mean merely dabbling in music, skimming over its surface without any resultant mental development, singing songs learned by note, and neglecting a mastery of the principles of music-reading, then certainly let us have education in music, for we are all aware that education includes vastly more than a surface acquaintance with things.

But the word "culture," as well as "education," means the development of the mental powers of the individual, and it implies in addition a refinement of the nature and taste as a result of study. Many persons of refinement and good taste have not culture in any real sense, and this word is often misapplied in speaking of music and the other æsthetic arts. There will always be many who believe that culture may be easily acquired by mere association with art — attending concerts, visiting art-galleries, and, as regards school-work, associating with pictures, singing songs, listening to player-pianos, victrolas, etc. — all of which are good in themselves, and have a refining influence. But these are all merely stimuli to effort; real culture like real education comes from within, through a stirring up of attention and interest, and the expansion and growth of the mental and spiritual powers.

Used in this sense, we may safely plan to bring real culture into lives of the children through music-study, knowing that we are at the same time educating them. And this double significance of culture — mental grasp, and the development of refinement — should have due weight in our plans for music-teaching in every grade.

The musical activities in our high schools at the present time cover a wide field, the list including chorus-singing, orchestras, boys' glee clubs, girls' glee clubs, mandolin clubs, harmony, music-appreciation, classes in composition, crediting for outside music-study — and the list might be made still longer.

For the purpose of this discussion we shall divide high schools into three general classes: (1) The small number of schools, having a special high school music-teacher, which offer complete courses in harmony and music-appreciation; (2) The larger number of schools where courses in music-appreciation or harmony, or both, are offered — the instruction being given by the supervisor of music, the number of hours being therefore more limited than in the first class; (3) The still larger number of schools where chorus-work only is offered, under direction of the supervisor of music. This classification leaves out the orchestras, boys' and girls' glee clubs, and other activities which, though important, are

usually not credited. Orchestra-work may, indeed, justly demand a credit if the rehearsals be held as often as weekly, and if the players practice their instruments outside of school; but under the credit system no players should be admitted who are not *bona fide* students of their instruments under regular instruction.

Some high schools have experimented with giving regular full credit to students of singing, piano, and orchestral instruments, who study with high-grade teachers, and whose work reaches a certain required standard. The theory underlying such crediting is that, if parents are willing to tax themselves heavily to furnish special instruction in music, it is fair and just that such instruction take the place of one subject of the school curriculum and be so credited, especially if the student has to choose between remaining in school without his music or having his music without his school.

Most school authorities will readily admit the soundness of this theory without being willing to encounter the practical difficulties involved in carrying it into effect. In my own city the high school principal and superintendent of schools recognized the principle involved, and left the whole matter to the discretion of the director of music, but since then no pupil has been known to drop school on account of outside music-study, and this fact has confirmed my opinion that it is sufficient if we stand ready to give credit for outside study, but give it only in cases of special talent — for is it not true that at the high school age his general education is more important to the child than applied education?

An increasing number of high schools now offer courses in music-appreciation, and these courses, to gain the highest results for the student, should be conditional upon at least one previous year of harmony. Perhaps the ideal arrangement would be to offer two years of harmony and two of music-appreciation, thus making possible two, three, or four music-credits out of a 16-credit total; but this would be possible only in schools included in class one, with a special teacher giving full time to the high school.

Schools included in class two, where the director of music gives but one period per day to music in the high school, might arrange a two-years' course with three recitations in appreciation alternating with two in harmony, the appreciation being conditional upon the harmony, thus giving two full credits in music out of a 16-credit total. But, before music-appreciation can find universal acceptance as a high school subject in this country, those who teach it must offer courses which are above the suspicion of being "snaps," or of being badly planned, and they must be strong on the educative side.

Probably all agree that the general purpose of the course, namely, developing the power to listen to music intelligently, will demand considerable time in hearing music in the class-room. But it is clear that the appreciation, for example, of a Beethoven symphony, is made up of many elements. Familiarity with structure is necessary, and this involves some knowledge of the history of structure — that something which we call "style" is more or less dependent upon historical perspective. Beethoven cannot be properly understood without Mozart and Haydn, and without some idea of the previous impulse given to the development of instrumental music through opera. Moreover, a practical grasp of cadences is vital, and this involves the study of harmony. Also a knowledge of Beethoven's life, his character, his struggles, and successes, his environment, his influence upon musical art, his personal appearance, habits of work, etc., are needful as a background for full appreciation. It is apparent that the scope of the subject is wide.

Now, how far into history, form, and harmony shall the pupil be compelled to go, and where shall the emphasis of the subject be specially placed? It is a safe answer that since listening to music appreciatively is the paramount object in view, the emphasis should be placed right there, with only such excursions into the field of history, etc., as are absolutely necessary to throw light upon what would be otherwise unintelligible. If the gathering of historical data for this purpose be done by the pupils outside of class, from public or school libraries or other sources, under the

direction of the teacher, the problem of outside study will be taken care of, and much of the lesson-time be saved for hearing music; but it will tax the skill of a good teacher to make the outside preparation thorough enough for the purpose without having to encroach too much upon the actual music time by explanatory lectures, quizzes, etc.

I see no reason why much of the foundation work in listening may not be done in the elementary grades, especially along the lines of general acquaintance with musical literature and the formation of taste. I believe we must begin even with the babies if we expect ever to reap a harvest along appreciative lines. Player-pianos and recording instruments should be in all elementary schools, and be regularly used according to a definite plan for which the supervisor of music should be responsible.

Shall single composers, or groups of composers constituting a period, or both, be made the objects of study? This question must be settled by each teacher for himself. The modern orchestral or recital program so regularly represents, however, the classical and romantic schools that we have here a reason for extended study of both these schools, giving perhaps Beethoven and Wagner more time than the other composers. And yet the earlier operatic composers must be given their share of attention, for without some study of opera, modern music is unintelligible.

Turning now to the subject of high school harmony, it would be of immense practical benefit to music in this country if paper-work were to be thoroughly subordinated to ear-training. If it is true that no one knows more harmony than he actually hears, then the need for ear-training in the various chords and their inversions, in and out of key-relation, and their groupings in cadences, is of very great importance at the present time, and especially in its bearing upon the study of music-appreciation. But I am not here ignoring the claims of paper-work in harmony — its students should be taught to "see what they hear, and hear what they see."

Before leaving this subject I would emphasize my conviction that these courses in appreciation and harmony should not be

allowed to dislodge chorus singing from an honored place in high school life. The upbuilding of choral music in secondary schools should be carefully attended to regardless of the seeming demands of special courses. In some way, somehow, assembly singing should be preserved — for it is the one musical contribution the community as a whole may demand of all the schools to help supply one of its vital needs.

REPORT CONCERNING THE PRESENT STATUS OF
MUSIC IN THE HIGH SCHOOLS OF NEW
ENGLAND, NEW YORK, AND
NEW JERSEY*

This report is the result of an investigation of the present status of music in the high schools of New England, New York, and New Jersey, the field covered by the Eastern Educational Music Conference. The investigation was conducted by Messrs. McConathy and Baldwin, acting as a subcommittee for the committee on publication, which consists of the following members of the Conference: Leonard B. McWhood, Drew Seminary, Madison, N. J.; Leo R. Lewis, Tufts College, Mass.; George C. Gow, Vassar College, Poughkeepsie, N. Y.; Osbourne McConathy, Chelsea, Mass.; and Ralph L. Baldwin, Hartford, Conn.

Early last March a questionnaire was prepared and sent to the principals of 679 high schools, with addressed, stamped envelopes for replies. Recognizing the fact that the Conference was particularly interested in the question of elective advanced courses in high schools, the committee sought to be specific in its investigation of this feature. The questionnaire was made to cover a wider field of music-work, however, and much information was obtained about other departments of musical activities which is interesting and valuable. The results are relatively complete, and a fairly good idea may be obtained of the music-work of the high schools of the country, for the local field covered is probably representative of the country at large.

The questionnaire was divided into two parts; first, questions relating to choral and orchestral music; second, questions relating to elective advanced courses.

*This report was presented by Ralph L. Baldwin to the Eastern Educational Music Conference in New York City on Dec. 2, 1911. It is here included by direction of the Executive Committee, because its subject and contents are vitally related to various investigations reported to the M. T. N. A. in recent years.

The questions were as follows:

I. CHORAL AND ORCHESTRAL MUSIC.

1. How much time per week is devoted to chorus singing?
2. Is chorus singing compulsory or elective?
3. How many pupils belong to the chorus?
4. Does the chorus appear in concerts or recitals?
5. By reference to some music used, indicate the standard.
6. Is chorus conducted by School Music Supervisor, by special music teacher, or by some member of the regular school faculty?
7. a. Boys' Glee Club: Number of Voices.
b. Weekly time for rehearsal.
8. a. Girls' Glee Club: Number of voices.
b. Weekly time for rehearsal.
9. a. Glee Club Mixed Voices: Number of voices.
b. Weekly time for rehearsal.
10. By whom is this work conducted?
11. a. Orchestra: Number of instruments.
b. Weekly time for rehearsal.
12. By whom is this work conducted?
13. Is any of the above work credited toward a diploma?
14. If so, upon what basis? (Give number of hours or points required for promotion or graduation as well as number given as credit, in order that the proportion may be determined.)

II. ELECTIVE ADVANCED COURSES IN MUSIC.

A. HARMONY.

15. a. Length of course.
b. Number of pupils taking the course.
16. a. Recitation hours per week.
b. Basis of credit toward graduation.

B. MUSIC APPRECIATION.

17. a. Length of course.
b. Number of pupils taking the course.
18. a. Recitation hours per week.
b. Basis of credit toward graduation.

C. VOICE CULTURE.

19. a. Length of course.
b. Number of pupils taking the course.
20. a. Recitation hours per week.
b. Basis of credit toward graduation.

D. OTHER THEORETICAL COURSES.

21. Name the courses and give information similar to that called for in the above courses.

III. CREDIT FOR OUTSIDE STUDY.

22. Is instrumental or vocal study outside the school credited in the school?
23. What supervision does the school exercise over such study?
24. What is the basis of credit?

In the tables which follow are given, as succinctly as possible, what seem to be the more important statistics derived from about 300 replies to the above questionnaire.

GENERAL RESULTS.

	Me.	N. H.	Vt.	Mass.	R. I.	Conn.	N. Y.	N. J.	Total
Total schools addressed,	94	40	45	194	16	75	138	77	679
Schools reporting,	30	16	22	89	9	45	57	31	299
Schools reporting no music-work,	16	5	8	3	4	10	7	7	60
Schools reporting on such work,	14	11	14	86	5	35	50	24	239

VOCAL MUSIC — HIGH SCHOOL CHORUSES.

Schools reporting,	14	11	14	86	5	35	50	24	239
Schools where choral work is elective,	7	6	8	30	1	11	14	11	88
Schools where it is compulsory,	7	5	6	56	7	24	36	13	151
Schools whose choruses appear in concert or recital,	12	9	11	64	0	26	22	16	160
Schools whose choruses do not thus appear,	2	2	3	22	5	9	28	8	79
Schools reaching first standard of choral work,	0	3	0	28	0	6	9	1	47
Schools reaching second standard,	6	6	8	44	2	15	31	13	125
Schools reaching third standard,	8	2	6	14	3	14	10	10	67
Schools giving no credit for choral work,	13	8	11	46	4	31	31	19	163
Schools giving such credit,	1	3	3	40	1	4	19	5	76

The average weekly time devoted to choral work was 45 minutes. The total number of pupils enrolled in choruses was 63,997, the largest numbers being in New York (28,997) and in Massachusetts (19,434).

In the above table "first standard" refers to choruses singing entire oratorios or the larger secular cantatas, "second standard" refers to those singing relatively intricate part-songs and selected choruses from oratorios and operas, "third standard" refers to those singing only simpler part-songs and glees, hymn-tunes, patriotic songs, etc.

VOCAL MUSIC — HIGH SCHOOL GLEE CLUBS.

Schools reporting,	14	11	14	86	5	35	50	24	239
Schools with boys' glee clubs,	4	3	4	19	0	4	15	4	53
Schools with girls' glee clubs,	3	4	6	28	0	7	15	4	67
Schools with mixed glee clubs,	2	0	2	8	1	4	12	7	36

The average weekly time of rehearsal was an hour.

The total number of pupils enrolled in boys' clubs was 1,122, in girls' clubs 2,207, and in mixed clubs 1,747.

No credit was allowed for glee club work in the schools reporting.

INSTRUMENTAL MUSIC — HIGH SCHOOL ORCHESTRAS.

Schools reporting,	14	11	14	86	5	35	50	24	239
Schools with orchestras,	8	4	5	31	4	6	23	14	95
Pupils enrolled in orchestras,	63	27	50	412	54	79	419	172	1276
Supervisors conducting,	5	2	1	18	4	3	16	6	55
Faculty members con- ducting,	1	2	2	7	0	2	4	7	25
Pupils conducting,	2	0	2	6	0	1	3	1	15

The average weekly time devoted to rehearsal was one hour (two hours in Maine and Vermont), outside of school hours.

Only three schools reported credit for this work.

ELECTIVE ADVANCED COURSES.

Out of the 239 schools reporting, 18 offered Harmony, 6 offered Appreciation, 2 offered Voice Culture, and 6 allowed credit for outside music-study — and under each head Massachusetts furnished half of the numbers.

The total number of pupils in Harmony was 318, in Appreciation 168, in Voice Culture 21.

Also, 11 schools offered preparatory courses in music for normal school candidates (8 of these in Mass.), and 11 schools (in N. Y.) offer the Regents' course in music rudiments.

In all these elective advanced courses credit is given toward graduation.

THE INFLUENCE OF ARCHITECTURAL CONDITIONS ON ACOUSTICAL QUALITY

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[ABSTRACT]

The influence of architectural conditions on acoustical quality is dependent in the main on two factors, reverberation and resonance. If a sound is produced in a closed auditorium with rigid walls, the sound will be reflected from wall to wall with but slight loss of intensity, and will continue audible for a long time after the source has ceased. This phenomenon, called reverberation, produces, among other effects, an effect which is very nearly equivalent to the use of the loud pedal on a piano. It results, on the other hand, in a prolongation of the sound into succeeding sounds, in the softening of staccato effects, and in the softening of the harshness of starting-tones. It results also in an increased loudness. It is thus in part advantageous and in part disadvantageous. That there is a nice adjustment as to the desirable amount of reverberation has been shown by some early experiments in the new building of the New England Conservatory of Music in Boston and a later experiment in the Institute of Musical Art in New York. These experiments show a high accuracy in musical taste and a precise goal in architectural design. The amount of reverberation in any room or auditorium is dependent on the absorbing power of the wall-surfaces and of the contained material. As it is possible to adjust the absorbing power so that it will be great or little for the upper, middle, or lower register, each almost without influence on the other, it is possible, through architectural conditions, to exert great influence on musical quality. What this adjustment should be can be determined only by accurate experiment and the judgment of the musical expert. *A priori* reasoning would suggest that the

reverberation be great in the lower and upper register, and relatively small, although not excessively small, for the middle register of the musical scale.

The musical quality of an auditorium is also determined by the phenomenon of resonance, which is a local phenomenon, and dependent upon the position of the source of sound with reference to the interference system in the room. Resonance is the phenomenon which results from the distribution of intensity of a sound in a room with reference to the musical instruments which are producing it. It may be either the reaction of the instrument upon itself or it may be the reaction of one instrument upon another.

Of these two factors, reverberation and resonance, the former is the more important.

HAS THE POLICY INAUGURATED IN 1906 BEEN SATISFACTORY?

PRESIDENT'S ADDRESS

PETER CHRISTIAN LUTKIN

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Previous to 1906 the Music Teachers' National Association had a varied and somewhat precarious existence. The character and complexion of the annual meetings depended entirely upon the abilities and energies of a few officials. The frequent change of officers, elected in rather a haphazard manner, precluded any continuity of policy, and there was a vital lack of definiteness in the purposes of the Association. Generally speaking, the primary object of the meetings was to crowd in as many concerts and recitals as possible, and to fill in the interstices with papers and discussions. At times what were really huge musical festivals were successfully carried out. And then, again, the affairs of the Association would be at a low ebb, giving much concern and apprehension to those really interested.

In 1904-05 the condition of the Association was so unpromising that a few of the thoughtful and faithful members, under the lead of Professor Charles H. Farnsworth, determined that a reorganization, based upon a radical change of plan, was absolutely necessary. Mr. Calvin B. Cady was appointed to draft a new constitution, to be submitted at the Oberlin meeting in June, 1906. It is no small compliment to Mr. Cady's judgment and foresight to say that his tentative constitution, with a few unimportant changes, was unanimously adopted. The vital point in the new constitution was the provision made for electing officers from an executive committee of nine, elected for three years each, but with overlapping terms of office. The plan automatically insured continuity of action, and perforce kept the officials in close touch with the affairs of the Association.

Of equal import with the new constitution was President Pratt's address, which was printed for distribution at the Oberlin meeting. This address suggested new ideals and policies, the most important of which was the proposition to make the publication of the Proceedings of the annual meeting the principal aim of the Association. This aim would naturally carry with it the desire to have the Proceedings on as high a plane as possible. The wisdom and excellence of these suggestions were so obvious that they have tacitly been accepted as the working policy of the Association to the present time. Going further into detail, Professor Pratt said that musical pedagogics would naturally hold first place among the subjects for consideration, and that much had already been accomplished under this head; but he added that musical history and musical science had hardly been touched upon, and that it would be well for the Association to stimulate original investigation in musical history, biography, bibliography, acoustics (including instrument-making), æsthetics, and the higher divisions of theory.

In order fully to consider the question asked at the head of this address, let us briefly review the contents of the five volumes of Proceedings published since the meeting of 1906.

The papers submitted at Oberlin may be tabulated as follows:—

Pedagogical: Music in the University or College, 8 papers; Music in Secondary Schools, 2 papers; History, Piano, American Conservatory (each one), 3 papers; Report of Public School Commission, 1 paper.

Non-Pedagogical: Musical Appreciation for the General Public; The Beautiful in Music; The Modern Æsthetic Theory of the Beautiful in Music; European Musical Associations; Cesti's *Il Pomo d'Oro* (with musical and pictorial illustrations). Of these, three subjects have to do directly with æsthetics.

The 1907 meeting, at Columbia University, New York City, had a much more extended and varied program, as it was the first meeting held under the new régime. A considerable part of the program is taken up with the reports of conferences whose chair-

men were appointed at the Oberlin meeting. The list of papers is as follows:—

Pedagogical: Report of Public School Conference, 7 papers; Report of Piano Conference, 4 papers; Report of Harmony Conference, 6 papers; Report of Voice Conference, 5 papers; Report of Church Music Conference, 1 paper; Report of Committee on Piano Curriculum, 1 paper; Music in the College, 4 papers.

Non-Pedagogical: Music in Higher Education in Germany; Statistics of Musical Education in the United States; Standards of Musical Education; Church Hymn-Tunes; Relation of Folk-song to American Musical Development; Electrical Music as a Vehicle of Expression; Note on Some Old Service-Books.

In addition, there are four interesting papers read at the meeting of the Eastern Educational Conference, which was held at the same time; and also the minutes and constitution of the American Section of the International Musical Society. (Beginning with 1907, the latter body has arranged to meet during the sessions of the M. T. N. A.) As compared with the Oberlin meeting, aesthetics are less emphasized, while church music makes its appearance in the list, as well as matters of practical general information.

At the meeting at George Washington University, Washington, D. C., in 1908, biography, bibliography, and choral music first find place. The details are as follows:—

Pedagogical: Report of Public School Conference, 4 papers; Report of Harmony Conference, 6 papers; Report of Piano Conference, 1 paper; Report of Committee on Music in Public Schools, 1 paper; Music in Colleges, discussion, 5 papers; additional papers on Colleges and Schools, 5 papers; additional papers on Piano Music, 2 papers.

Non-Pedagogical: Then and Now—Some Contrasts between 1876 and 1908; Work of Edward MacDowell; Music as Related to the Other Arts and to General Culture; School Music in Berlin, Paris, and London; Conclusion Drawn from the Inquiry into the Status of Music Education in Secondary Schools, Colleges, and Universities; Influence of the German and Welsh on American Choral Music; System and Precision in Musical Speech; The Music Division of the Library of Congress; The Music Exhibit made by that Library.

The volume further included the minutes of the annual meeting of the American Section of the I. M. S., and two papers presented there.

At the Northwestern University meeting at Evanston in 1909, the Proceedings place some stress upon choral music, and æsthetics and bibliography are in evidence. The Conferences are unusually complete, as the following tabulation shows:—

Pedagogical: Report of College Conference, 4 papers; Report of Public School Conference, 5 papers; Report of Voice Conference, 3 papers; Report of Harmony Conference, 4 papers; Report of Piano Conference, 1 paper.

Non-Pedagogical: The Muses and Culture; Musicians and Musicianship; Observations on Present Musical Life in Germany; Possibilities of Opera in America; Relation of Choral Music to General Musical Culture; Certain Relative Musical Values; Plain-Song; Children's Choirs in Non-Liturgical Churches; General Notes about Practical Church Music; The Music Collection in the Newberry Library; The International Music Congress in Vienna, 1909.

The 1910 meeting last year at Boston, at the Boston University, did not lay emphasis on any special topic. Music in the College, which had perhaps received too much prominence, was practically dropped. A great variety of subjects, however, were discussed, as noted below:—

Pedagogical: Report of Harmony Conference, 3 papers; Report of Piano Conference, 4 papers; Report of Voice Conference, 2 papers; Report of Public School Conference, 3 papers; additional Harmony papers, 2.

Non-Pedagogical: Ethical Note in Modern Musical Literature; Music-Appreciation as a National Asset; Function of the Concert-Room; Music-Appreciation and the Correlation of Studies; From a Publisher's Arm-Chair; Modern Tendencies in Choral Writing; Influence of the Pianoforte on the General Development of Music; Pros and Cons of the Mechanical Player; Possibilities of the Modern Organ; State Certification of Music-Teachers; Music Collections in the Boston Public Library.

Also, the minutes of the fourth annual meeting of the American Section of the I. M. S., with one paper, are included in the volume.

As to the present session it is unnecessary to go into detail, except to draw attention to the papers on orchestral and scientific subjects, which are quite new to our meetings.

On looking over the whole situation there will be noted a decided trend away from pedagogical subjects. This is but natural and desirable, for even the subject of teaching has its limitations. All the topics suggested in Professor Pratt's address at Oberlin have received attention, although by no means exhaustively, and a host of others in addition. There need be no fear of a dearth of interesting material in the future.

Even a cursory examination of the five volumes put forth cannot but impress the reader with the fact that the Association has at last "found" itself, and that its existence is well justified by its works. They contain a large number of essays of marked value, written in excellent literary style and with every evidence of expert *Sachkenntniss*. A very considerable majority of the articles have been contributed by men connected with colleges and universities; but this is to be expected, as such institutions draw to themselves musicians with scholarly attainments. This fact, however, must not be interpreted as implying that college men are intentionally dominating the affairs of the Association. It means rather that college men so far have displayed more interest and activity in the work than musicians with no college affiliations. The Association welcomes most cordially all workers in the cause, and aims to be of as much assistance to the private teacher as to the academic institution interested in music-instruction.

Each meeting since the reorganization of the Association has been held under the auspices of a university or college, and in each instance we have had the honor of being welcomed by the President of the institution concerned. In all these addresses of welcome there has been cordial recognition of the large place occupied by music as a cultural force and of its eminent fitness as a subject of college study. It has been the custom, also, to have at least one paper by a layman at each meeting, and the habit has brought forth two remarkable tributes to the power and place of music, one by President G. Stanley Hall of

Clark University, and another by Dr. George L. Raymond of George Washington University.

While concerts are now of secondary importance, they are by no means ignored; but the attempt is made to avoid the ordinary, not so much in performance, as in the works performed. Thus at Oberlin we had an excellent faculty concert of modern music of an unusual type. At Columbia two of the three concerts were of chamber music, and a Sonata for piano and violin by Rossetter G. Cole was included. At Washington Arthur Whiting gave a historical recital of music for clavichord, harpsichord, and piano, each on its respective instrument, and a chamber music concert brought forth a quintet for piano and strings by Arne Oldberg. At Evanston a children's chorus of 200 voices, with eight soloists, gave Pierné's "Children at Bethlehem," with full orchestra, the A Cappella Choir sang a program of unaccompanied choral music, George W. Andrews played part of an Organ Sonata of his own, and the chamber music recital included a Ballade by Rossetter G. Cole and a new Trio by Arthur Foote. At Boston, in a recital by Heinrich Gebhardt and Stephen Townsend, all the songs were by well-known American composers. There, too, the Longy Wood-Wind Club gave a most delightful concert, and the local committee arranged that all could attend the Friday afternoon Symphony Concert.

Two things impress me as of essential importance at this juncture. The first is to encourage in every way in our power original research, to foster individual effort, to seek out pioneer work in any field of musical endeavor, and to see that the results are brought before the formal meetings of the Association. Secondly, it is for every member to take more active interest in the affairs of the Association, and to endeavor to extend its membership and influence. When we consider the attractive programs that are prepared each year, it is a thousand pities that so few come to hear them. As a matter of fact, the nature and scope of the Association are but little known, and energetic propaganda are needed to improve the situation. Too much is left to the officials, and too little responsibility is felt by the individual members. The

policy inaugurated in 1906 has certainly been most satisfactory, both in plan of organization and in the policy pursued in the preparation and execution of the programs. Nearly all of us have friends in the profession who ought to be interested in the M. T. N. A., and many of them would be if they were sufficiently informed. If we are not successful in securing active members, we could at least increase the list of subscribers to the book of Proceedings, at \$1.60 per volume. As matters now stand, subscribers for the Proceedings alone are paying considerably more than half the cost of production. It would be a most gratifying state of affairs if the subscriptions could pay the entire cost, thus leaving the income derived from active members to be devoted to other purposes.

Thanks to the care and economy exercised by Professor Pratt, our finances are in excellent shape, and, under normal conditions, promise to remain so. But eternal vigilance will always be necessary, for it would take but a little carelessness and poor judgment to transfer our comfortable surplus into an uncomfortable deficit.

There is one simple way in which we can all be of service to the Association, and that is to continue our memberships whether we are able to attend the meetings or not. Surely the work of the M. T. N. A. is of sufficient importance to command our continued interest.

I am firmly convinced that the Association in the near future will find new fields of activity, that its scope will broaden, and its influence in increasing musical scholarship, in improving methods of instruction, and in bringing musicians in touch with each other, will be more and more appreciated as the years roll on.

INTERNATIONAL MUSICAL SOCIETY

FIFTH ANNUAL MEETING OF THE AMERICAN SECTION

On Thursday, December 28, 1911, the American Section of the International Musical Society held its annual meeting at the residence of Albert Lockwood of the University of Michigan. It would be difficult to imagine a more inspiring place for a meeting than the spacious music-room of this gifted artist's home. Mementos of sojourns in many lands were everywhere to be seen in furnishings and adornments. And so tasteful were the plan and execution of it all that there was an indescribable effect of cosiness, even though there would have been space for four times as many persons.

Twenty-nine members were in attendance: twelve from Michigan, seven from Illinois, two each from Massachusetts and New York, and one each from Connecticut, Pennsylvania, Ohio, Wisconsin, Kansas, and the District of Columbia.

At the business meeting, President Stanley and Secretary Sonneck presented their resignations. Each had served since the foundation of the American Section in 1907, and desired to retire from office, though promising continuation of interest and co-operation. Finding that the discussion of these honored leaders was unalterable, the Society accepted the resignations, and elected the following officers: President, Waldo S. Pratt, Hartford, Conn.; Vice-President, Peter C. Lutkin, Northwestern University, Evanston, Ill.; Secretary, Leo R. Lewis, Tufts College, Mass.; Financial Secretary, Rossetter G. Cole, Chicago, Ill.; Member-at-large of the Executive Committee, George C. Gow, Vassar College, Poughkeepsie, N. Y.; Treasurers, Messrs. Breitkopf & Härtel.

The program of the afternoon opened with a report of the London Congress by President Stanley. Although the details of that meeting were familiar to all, the description by the speaker had not a moment of dullness. There was brilliancy of style,

richness of allusion, pungency of wit, charm of delivery — every quality, in fact, which lent fresh interest to the subject, not omitting wise suggestions as to future congresses. Waldo S. Pratt followed with an inspiring paper on the possibilities and policy of the American Section. The paper was the call of an enthusiastic yet conservative leader; and it was evident, by the reception accorded the remarks, as well as by the discussion, formal and informal, which followed, that the American Section is keenly alive to its responsibilities and full of determination to contribute its part, however modest, to the great work which the International Society is doing.

O. G. Sonneck then discussed the question, "Was Richard Wagner a Jew?" in a paper which was as exciting as a detective story. The results of exhaustive research were set forth with a simplicity and clarity which became truly dramatic when, at the *dénouement*, the speaker declared that, even if Wagner were the son of Geyer, he was not a Jew. (For details, see the paper on p. 250.)

The liberal hospitality of the Ann Arbor-Detroit Local Group included a delightful dinner served with accessories which fed the eye. Good-fellowship was abundant, and the gratitude of the members to the retiring President and Secretary was shown in heartfelt expressions by many of the members. There was also cordial recognition of the kindness of Professor Lockwood, who had made possible the most successful meeting ever held by the American Section.

LEO R. LEWIS,
Secretary.

IMPRESSIONS AND SUGGESTIONS

ALBERT A. STANLEY

University of Michigan, Ann Arbor, Mich.

The Fourth Congress of the I. M. S., held in London, May 29 to June 3, 1911, "under the patronage of His Majesty the King," brought into clear relief the advantages and disadvantages inseparable from such an occasion. At the time one is inclined to be carried away by the enthusiasm that comes from mere force of numbers and seeming increased loyalty to the cause, while the feverish excitement of body and mind that always waits on congestion is interpreted in terms of enjoyment. Far be it from me to insinuate by this that the pleasures were factitious, or that, in the main, the results were not worthy. But the perspective of one half-year even, establishes a calmer and saner point of view, and events are thereby placed in a different relation to each other.

At the risk of recapitulating much with which you are already familiar through official and semi-official reports of the meetings in the publications of our society, I will give as concisely as possible a *résumé* of the work of the Congress, and will also enumerate the musical and social functions which were neither in line with the ideals of the International, nor indicative of its practical work.

That such a Congress engages the attention of the world at large — to use an expression that frequently means more on paper than in reality — is obvious. In this specific instance the response of the public of the great metropolis in which we met was not indicative of a consuming interest in all that was taking place, but it must be remembered that it came near the end of the concert-season and just before the all-absorbing Coronation festivities, so that the weariness attending the one and the intensity of anticipation of the other combined to throw these functions into

the background. But there can be no doubt the meetings did leave a more or less lasting impression.

Returning from this digression, the program of the Congress will now be taken up *seriatim*. On Monday afternoon at three o'clock the Local and General Committees held a joint meeting at the University of London, where the meetings of the Congress took place, when assignments of Chairmen for the various sections were made, and certain necessary matters of detail bearing on their duties and the general conduct of affairs were settled. In the evening a reception was given by the House of Novello at their offices, which, by the way, might be considered drawing-rooms,—at which most of the foreign visitors (153 as given in the official list, which does not include, however, those who arrived later in the week) and a large number of the English members and invited guests were entertained in a most lavish manner. This struck the key-note of the generous hospitality accorded the members of the Society to the end. The word "hospitality" received at the hands of our English hosts a new and boundlessly inclusive meaning. The next morning, Tuesday, following a business meeting of the Official Board, came the opening exercises, presided over by the Hon. Arthur Balfour, the Honorary President of the Congress, who made an admirable address. In the afternoon a Chamber Concert was given in *Æolian Hall*. A program of early English music was splendidly interpreted. In the evening a program (full to the bursting-point) of works of living English composers, presented by that incomparable organization, the Queens Hall Orchestra, rounded out a full day.

On Wednesday morning began the real work, with two papers, read before the entire Congress, after which the section meetings were taken up. In point of time, although the material offered deserved extended treatment, these opening papers were far too long. Indeed, it was with the greatest difficulty, the development of much friction and the exercise of Christian forbearance that the section meetings were made possible. It really seemed at one time as though the concord that should characterize such a gathering would surely give way to the modern concept of

discord. Fortunately the discords, and there were several, were happily resolved. A strict regard for truth compels the statement that the arrangements for the section meetings were not above severe criticism, while candor demands the qualification that the lack of system was not deliberate and was largely the result of misunderstandings. To me it seems as though the authorities of London University might have shown more eagerness in doing away with some of the more obvious difficulties. Such experiences are calculated to make one question the virtue of higher education as exemplified by the points of view of some of those who guide its destinies. None of the criticism should justly fall on the officers of the I. M. S., for they were powerless before the inertia of British officialdom. The sections were hard at work trying to minimize the difficulty, both in speaking and listening, attendant upon an arrangement whereby, in one instance at least, three sections were proceeding simultaneously in one room — in which they were separated by screens only — when Godfrey's Band in the large hall interjected a new and strenuous note into this combination of the Tower of Babel and the "wall" in "Midsummer Night's Dream," and thus this part of the work of the first day came to an end.

After the storm came the calm, in the form of one of the most soul-inspiring and uplifting features of the Congress, the special service of old English Cathedral Music, at Saint Paul's Cathedral at 4 P. M. the same day. The final picture as Sir George Martin, wearing his robes, stood between the two divisions of his choir, and directed with confident repose Byrd's "Bow thine ear," impeccably sung *a cappella*, was one to draw unbidden tears, and fell like a benediction on the ear. After this followed a reception by the Lord Mayor and the Lady Mayoress at Mansion House. Again an orchestra, more music and — as the sacred hour of five o'clock had arrived — that great bulwark of English liberty, tea!

In the evening a magnificent reception was given by the Worshipful Company of Grocers in their superb old building on Princes Street, opposite the Bank of England. This was one of

the few guilds, which — much to the satisfaction of its guests — escaped the ruthless hand of Henry VIII, who may have overlooked them out of consideration for the royal table, or because he was more interested in the fluctuations of his matrimonial activity. Incidentally a small orchestra and several soloists gave us another retrospective glance at England's glorious musical past, to which she can confidently refer whenever she is confronted by an inconspicuous present.

Thursday morning, after reports made to the general meeting, and listening to an able paper on "English Influence on the Development of Music," by Dr. Johannes Wolf of Berlin, delivered in faultless English, the section meetings were resumed under the conditions already noted. In the afternoon the Huddersfield Choral Union — from Yorkshire, world-renowned for its chorus singers — gave a splendid exhibition under the direction of the genial and unusually efficient Dr. McNaught. There were qualities in their singing that compelled unstinted admiration. Some professed to find in their work a certain lack of refinement. This may be true, but in the noblest characteristics of choral singing these singers rose to great heights.

In the evening the London Symphony Orchestra, under the lead of the various composers represented on the program, gave a fine account of themselves. A notable feature was the Second Symphony by Sir Edward Elgar, directed by the composer. This did not complete the day, for at 11 P. M. the male visitors were bidden by Lord Burnham to the publication department of the "Daily Telegraph" to witness the launching of the Friday morning's issue of that famous newspaper, to the usual accompaniments of launchings.

The day (Friday) was continued by more section meetings, inviting aural astigmatism — if there be such a thing — and, shortly after noon, this, apparently at Congresses secondary, feature came to an end. Then followed at three o'clock another Chamber Music Recital at Æolian Hall, devoted to works by living English composers, and at five o'clock a special service of old English music with Latin words at Westminster Cathedral.

In its performance this fell far below the high artistic standards we had been led to expect, but it was—what all choirmasters dread—an “off day for the boys.” In the evening the British members entertained the foreign guests at a superlatively fine banquet at the Hotel Savoy, the *menu* of which included toasts and speeches. On Saturday morning the general business session brought the Congress to its formal conclusion. The men then adjourned to the Houses of Parliament, after having been photographed, where they enjoyed the hospitality of the British Government. After lunch, with coffee, cigars, and tips on the Terrace, they were shown through the building, and after shaking hands with Earl Beauchamp, who represented the British Government with the dignity and compelling courtesy which seem to be the birthright of the true English gentleman, we adjourned with but one final function in view. This was a performance of “Rigoletto” by the “Stars,” tendered by the Covent Garden Opera Syndicate. The choice of opera seems a strange one for such an audience, but was rendered necessary by the unyielding demands of the operatic conditions there obtaining.

Of the papers presented it must be said that they covered a wide range, were in many instances illuminating and always earnest. Even the perennial applications of the Hahnemann theory, “Like cures like,” in the form of alleged simplification through added complexity, were propounded with conviction of their necessity. If financial considerations permit, they will be published in the usual manner, and you can sit in judgment on them at your leisure. The musical performances were of a high grade of excellence, and it may be asserted with confidence that English creative art is not stagnant, but is reaching out for high attainment. A sorrowful note was interjected into the meetings by the absence of Dr. von Hase, the Treasurer, who, arriving in London on the Sunday preceding the opening sessions, was summoned back to Leipzig by the alarming illness of his wife, who, I regret to say, passed away in the late summer. A final word of appreciation is due President Mackenzie and his efficient co-worker, Secretary MacLean, who did everything that

was possible to clarify the atmosphere and who struggled manfully against practically insoluble problems not of their making. Occasionally they were obliged to steer the ship through troubled waters, but they proved themselves skillful pilots and reached port with colors flying and a clean bill of health.

The 85 papers scheduled in the General Program were given in six sections as follows: — I, History (17), II, Ethnology (10), III, Theory, Acoustics, and Æsthetics (14), IV, Church Music (8), V, Musical Instruments (11), VI, Bibliography, Organization, Contemporary Questions, etc. (18). Five papers were assigned for meetings of the entire Society. Several papers were not presented and some essayists were not present. There were 11 musical performances, including the concerts incidental to the social functions, of which there were 12. Abstracts of the papers to be presented rendered the General Program most valuable and is a feature worthy of commendation and imitation. Of the 41 gatherings of the Congress (including section meetings) 21 were devoted to the actual work of the Society.

From the facts cited, it will be seen that the statements with which these observations started are practically substantiated. In the midst of such congestion, it is obvious that there can be little time for that close drawing together of men with kindred interests that gives such great returns in good-fellowship and kindled inspiration. When not to exceed 250 people are divided into six sections, it is evident that few can attend any special section. The divided interest on the part of those who are not specialists caused ceaseless migrations, so that a considerable portion of the audience was in a constant state of flux. Much energy was dissipated in finding the rooms, frequently to find that one was too early for some special paper, or too late. In this case the only recourse was to enter some other preserve, or standing at the line of demarcation between sections (in the Gallery where the three sections were placed) enjoy the doubtful pleasure of listening to two essays at once. This is not an inspiring nor comforting form of polyphony.

If the impression conveyed by the criticisms offered should lead to the conviction that the general results were not worthy and

inspiring, any intention of fostering such an implication must be vigorously disavowed, for acquaintance with the enormous activities there represented must have resulted in renewed ardor for the cause and a desire to do more — and better — work. What more can a Congress do than this? At such great meetings there is always the imminent danger that self-seeking men will attempt to use the occasion for the furtherance of selfish ends. When concerts devoted to the production of works of native composers are to be given, those in charge frequently find that many a creative genius when he says "Let the good work go on!" — a convenient and effective shibboleth — means "Let *my* good work go on — the program." From peeps behind the scenes and certain confidences not to be divulged, I, for one, am bound to say that my admiration for the work of the London Committee has in it a large admixture of awe. In the early days of the M. T. N. A., by virtue of my office, I was once placed in a position where I was obliged to show the door to one of these importunate geniuses — intimating that if he did not change his *Tempo commodo* to *Allegro*, I should be obliged to accelerate it to *Prestissimo*. So I feel that the London Committee should divulge their process of adjustment as a contribution to what should be an exact science.

But the question of how to readjust the work of such a Congress in such a manner as to emphasize the good, while at the same time eliminating or reducing to a negligible minimum the bad, will not down. Our difficulties are those inseparable from all Congresses, but it is easy to foresee that as things are now progressing it will soon be impossible for many of the real centers of musical progress, specifically in the directions fostered by the I. M. S., to entertain the thought of such a meeting, when it involves such enormous financial and social responsibilities. And here a few suggestions as to the remedy to be applied under existing conditions are in order. Some feel that a meeting in which the social and concert-giving features are placed in their proper relation to the more serious work in view, would be infinitely preferable. This implies that only serious subjects should be considered. Important problems — of which there are many,

some of which are urgent — should be propounded, and if real discrimination, sympathetic but firm, is exercised in the choice of men and subjects, and, to a certain extent, in the manner of presentation, and, above all, sufficient time for full and intelligent discussion is allowed, some advance towards their solution might be reasonably expected. A plan has been proposed whereby the work, falling into not more than three sections, should be divided somewhat as follows:

Monday morning, Section I; Thursday morning, Section I;
Tuesday morning, Section II; Friday morning, Section II;
Wednesday morning, Section III; Saturday morning, Section III;
Saturday afternoon, Formal Business Meeting; Saturday evening, Banquet.

This plan would favor a wide interest on the part of all in the work thus divided. As a matter of fact, all the subjects covered by the London Congress might thus be grouped. The afternoons — free for committee meetings, etc. — would afford opportunities for the informal gatherings, so fruitful in results, or for those enthusiastic scientists who would wish to prolong the discussion of the morning or take up some special topic of interest upon which such a group of men might agree. But such meetings should not be announced as a part of the formal program, although there is no reason why the results of such meetings should not be made accessible through the official channels of publication. All concerts and other festivities should be restricted to the evenings. I endorse this plan most heartily and commend it as a practical reform. One of its chief merits is its elasticity. The Board of Government of the I. M. S. has sufficient time at its disposal to work out this or some other like plan, for the organization does not hold its meetings during the holiday season, when we are all making good resolutions for the future. It need not fall into the errors of other organizations, who resolve at the end of every meeting that the next will not be so overcrowded, only to find in the advance program the same congestion of topics, predicated confusion, transpositions, weariness of mind and body,

and, in the end — more good resolutions. Possibly it is too much to expect that the Millennium will appear at one of our Congresses in the shape of a sane and consistently carried out program.

Leaving these phases of the subject, it is pertinent to the occasion that other matters more closely related to our Section should be touched upon.

The total membership of the Society was officially given at London as 1,028; 330 in Germany, 210 in England, 117 in France, 114 in United States, and 68 in Austria, as well as 189 in fifteen other countries. Of this number, excluding the English members, not more than 125 were present at the Congress. The American representation, a trio at Vienna, developed into an octet at London. So long as the Congresses are held at such an inconvenient season the attendance from our country can never be at all representative in point of numbers. The Continental members look upon losing a week's work and traveling over-night with a horror only equaled by the equanimity with which they allow us to lose four weeks, two of which are sometimes passed out of sight of land. So the time of meeting will in all probability never be changed.

The growth of the American membership has been very gratifying, in so far as numbers go — ranging from 7 in 1899, to 38 in 1901, 56 in 1905, 88 in 1910, and 114 in 1911. But this growth in numbers — an increase of over 1600 per cent. has been accompanied by no growth in productivity. This would be more of a reproach were there not obvious reasons for this lack of progress. In the first place, our membership is not drawn from productive scholars, to such an extent as in Europe, primarily because we have few musical scientists of the foreign type. In the next place, the problems most of us are facing are of a different nature from theirs. They call for the expenditure of so much energy that we have neither the time, the strength, nor the facilities for the quieter, but no less exhausting demands made by pure scholarship. Our membership is so scattered that it is difficult, if not impossible, to keep in close touch with each other. Our opportunities for meeting are few, and entail such an ex-

penditure of time and money that we must perforce forego the benefit of this close association. But my fellow-members of the "Ann Arbor-Detroit Local Group" will bear me out in saying that the benefits accruing from such meetings as we have been privileged to enjoy are well worth a little sacrifice. Seriously, let me state that the formation of such groups should engage our earnest attention. It must be insisted that we cannot remain as we are in the matter of production — marking time, as it were — and we must devise some plan whereby we may improve in this respect. Cannot some of those before me be induced to contribute serious articles to the "Monthly," if not to the "Quarterly"? There is much that can be done in various fields without intruding on the work of those whose environment and facilities are more favorable to certain specific lines of investigation. We shall listen this afternoon to a paper on this subject by one who has thought earnestly and deeply upon the problem, which in his case is paramount to saying that he will present a feasible solution. The time has come when we must commit ourselves to an aggressive policy and carry it out with wisdom and untiring zeal. To do this it is necessary that some one shall be at the helm who shall guide the movement with wisdom and who shall inject new energy into our Section. After having served the I. M. S. uninterruptedly from 1899 until now, having made many mistakes of judgment, though never wittingly leading you astray, I present these impressions as my valedictory, feeling that I can no longer give the time or energy demanded by a work which in the future, as it has in the past, will be very dear to me. I am indebted to many of you for kindnesses without number, for favors I can never repay in kind. So, with gratitude to you all for your oft-continued confidence, and with a statement of my special obligations to Messrs. Pratt and Sonneck, whose wisdom has reduced my errors of judgment to a, I hope, forgivable minimum, I herewith retire from my office of President, ready to serve in the ranks, and to extend at all times a helping hand to my successor.

THE NEED OF A PROGRESSIVE POLICY

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The striking growth of our American Section from insignificance to one of the larger divisions of the I. M. S. obviously forces upon us certain practical questions. The primary inducement to membership is the intrinsic value of the publications of the Society, the *Zeitschrift* and *Sammelbände* being amply worth the annual fee. We might rest content with this pleasant reciprocation of fee and publications.

But the fact that our Section, for two or three years now, has evinced a signal degree of corporate enthusiasm, and has proved to include a number of men who have not only ready appreciation for the fruits of foreign scholarship, but more or less power of producing such fruits themselves, creates a situation worth discussing. We cannot long be satisfied with doing nothing on our own initiative and in our own way. American names should be more frequent in the indexes of the general society. And, if we are to meet once a year as a Section, and, still more, if we are to foster the formation of Local Groups, we must have some policy as to work that shall lead to discussions and papers. For a distinguished few of our members, suggestions of this sort are wholly needless and even impertinent. But many of us feel in the dark as to just what we can do or ought to aspire to do.

Technical research is usually dependent upon peculiar facilities. In the musical field, as in some others, we here in America cannot compete with Europe in access to many large libraries, with their ample stores of books and especially with their frequent deposits of manuscript material. But we now have a few fine musical libraries, as at Washington, Boston, New York, Chicago, etc., the treasures of which are astonishingly available through the exchange system more or less all over the country. Thus we are

arriving at the point where those who have the impetus and can afford the time can get the library tools with which to work.

It is not the purpose of this paper, however, to develop this side of the subject. What I am here concerned with is a humbler, but perhaps more difficult question, namely, What are some of the problems upon which any one of us might busy himself to good advantage without calling for unusual apparatus and without applying the time and strength needed for exhaustive investigation of the first order? I shall refer to but two or three such classes of problem, and these merely as illustrations. All I hope to do is to stimulate discussion. It is of small moment whether what is here touched upon is taken up as it stands. But it is becoming imperative, I think, that we begin to formulate something in this general direction.

As a first illustration, let me suggest the collation and analysis of passages from standard composers that exhibit the trend of progress in the technique of composition. There are many generalizations in circulation on different sides of this subject, and doubtless we all have somewhat definite convictions on various points. But probably we all have had the experience of being much surprised when we set about verifying our impressions in a careful manner. The facts often do not stand exactly as we thought they did — or even as we think they ought. In other words, throughout the fields of musical history and criticism there has been far too little use of strict scientific method in building up generalizations out of the facts as they actually are.

The application of such critical research might be made to any period, past or present, to one or two composers, or to a group or school. To make it feasible, it might be very narrowly limited in scope, as, let us say, to the analysis and classification of the "subjects" used by Bach in his "Well-Tempered Clavichord." It might concern the formation of melody, or the evolution of harmonic materials and processes, or the invention of metric patterns, or the transformations of "form," or the gradual discovery of devices of instrumentation, or the uncovering of the resources of vocal expression, or the display of fresh dramatic strategy. By

all this, you will understand, I am not meaning to suggest a fresh inundation of rapid and clever musical journalism, or of that verbose "interpretation" of masterpieces that is too common. All such writing has its place and value. It is not to be wantonly decried. But it is not usually an exercise of true scholarship, and so its fruits are not necessarily as valuable as they may be interesting or amusing to read in an idle moment.

It is not to be desired that the object of such study as is here in view should be to overthrow or controvert existing beliefs. Oftentimes it is most useful for one's self and for others to present a rational confirmation of established notions. But it is startlingly true that many beliefs in our field are like those in some other fields — not much removed from folk-lore and superstition, resting, perhaps, originally on the snap-judgment of some hasty critic, or being evolved from purely sentimental fancy.

This sort of study is perfectly practical for all of us in some way. The primary apparatus is a few standard editions that we either have or can get without trouble. Each can attack that in which he is most interested, and work at any speed that is practicable. All studies will not lead to papers, and all papers that may be prepared will not be equally valuable. But even some desultory experimenting will have its result, at least in the deepened sense of what real scholarship is and a warmer sympathy with its fruits.

It might be that we here could gradually develop a corporate interest in one or two particular questions of this sort, so that our Section could become the home of a special branch of this sort of critico-historical inquiry. But our first aim should be to secure an energetic mental vitality within our own circle, leaving the question of publication and of entering the lists as disputants to settle itself later.

Let me take another illustration. For some little time now I have been querying about a thoroughgoing inquiry into the growth of musical terminology. It is evident that we are today saddled with a very cumbrous and complicated technical speech, derived from a number of different countries and languages, and

devised to meet the needs of a great variety of practical workers. The cry goes up now and again for some drastic reformation of the whole matter—for an authoritative pronouncement from somebody or something that shall rectify the blemishes, supply the gaps and harmonize the contradictions. As I have said in another connection, I do not believe that this can be done successfully without a large amount of preparatory work. In particular, I believe that there ought to be a careful survey of the history of terminology, to ascertain both the facts of usage and the causes of them and the laws in accordance with which they undergo change. Terminological creation will not succeed except as it follows lines of natural evolution. Luther Burbank did not set about making novel commercial hybrids until he had gone deep into the science of plant-biology. A constructive statesman is first of all an attentive student of political history.

It is probable that the work that I have in mind will have to be done mainly by one or two individuals, since bringing it to a focus and organizing its details requires unifying skill. But there is a large amount of special research that might be divided among many. For example, we lack a critical collation of the terms used at different periods for the concepts and apparatus of harmony. We are still a long way from having a good résumé of the gradual growth of terms for even the most important instruments and their parts, not to speak of the hopeless confusion about the naming and detailed description of instruments that are not the most important. A peculiarly tangled subsection in the field is that of terms for vocal processes and their analysis. The naming of musical "forms" has varied greatly at different times, and a critical examination of the facts would probably bring to light things both good and bad, some of which would have value beyond the range of terminology proper. The so-called "terms of expression" and even the details of notation offer room for profitable special inquiry. And the terminology of musical criticism and "interpretation" is a bewildering maze, particularly as there is so much undetermined in the domains of musical psychology and philosophy.

All these rapid hints serve only to indicate that here is a field in which we of the American Section might undertake fruitful investigation. Of course, here as everywhere, method is all-important. Probably in this case there would have to be a large amount of patient reading through of some hundreds of books, especially to catch the unconscious and even fleeting appearance of terms that do not get into the dictionaries. Probably it is too much to hope that there can be organized a legion of expert readers such as were marshaled to the preparation of the Oxford Dictionary of the English Language. But from so monumental a piece of terminological research as that we might take some valuable hints.

Reference to this matter of Terminology, leads me to say a word about a third class of topics that cannot well be gathered under any one heading, and yet, for the present, belong together. Although we are all rather wary about them, there is really always room for earnest and thoughtful explorations into the Philosophy of Music, no matter from which of several angles it is approached. To one mind, it may be most useful to enter through the door of Musical *Aesthetics* proper — the inquiry into the processes and laws of the apprehension and appraisement of musical effects. Inquiry of this sort is bound to raise questions that I myself like to classify under the head of Musical Psychology rather than *Aesthetics*. A large range of special subjects could be named under this general class which have not been sufficiently considered by any of us, and which might be made to yield suggestive practical results for the teacher, the critic and the historian. Another mind would prefer to approach the philosophical region of which we are speaking through what might be called the encyclopedic door — taking the whole circuit of musical processes and products and endeavoring to reduce them to a better arrangement and definition in relation to each other, as well as in relation to analogous matters outside the domain of music. This sort of study is imperative in connection with any thoroughgoing work in Terminology, since definition and classification are twin processes of scholarship. Still another mind might elect to press into the

I am well aware that bringing this up is risky. For myself, I have a deep distrust of much that goes under the name of Criticism. Every month or so, if not oftener, we all of us look over articles of considerable pretension that belong in this class. The impression that they make is not always a pleasant one, and their permanent value seems often to be extremely slight. Their spirit is too often flippant or obviously biased. Their execution is cheap and sensational. Their effect is transient and uninspiring. But the irritation that we so frequently feel is not because all criticism is useless, but because these specimens are poor. The function of the critic, we must acknowledge, is not only honorable, but indispensable.

With all these things in mind, then, I leave for my last point the suggestion that we ought to set ourselves to producing some studies in the analysis and valuation of current music that shall have real importance. If we here in America could do what we might do in this direction, we should be working for what is really of great moment to the welfare of the whole Society. We here are not entangled in the intricate politics and prejudices of Europe. There is no need that we should try to understand these intricacies, or bother ourselves over them. But over them all, and under them all, and through them all, the progress of music is sweeping on; and concerning the nature and quality of that progress it is always in order for any intelligent and thoughtful student to register and publish opinions and judgments. Only let us do so, not as some journalists do, with more of an eye to an aphorism than to the facts, and with a mighty yearning for the reader's applause, but as the true student does, with breadth of understanding and sympathy, and with chastened restraint and accuracy of expression.

Bringing up points of policy like those that have been here advocated gives special emphasis to the urgency with which our President, Professor Stanley, has for a long time pressed for the formation of many Local Groups within our American Section. It is only through some such mechanism of close and frequent association that we can hope really to accomplish anything of

philosophic field through the door of observation upon the social status and influence of music in the modern world — regarding it not so much as an art *per se*, but as an art in social action. Still other methods of approach might be named. But these random hints are enough to indicate a class of subjects to which attention might be directed.

Once more — not to expand this paper unduly — let me say that there is not only room, but a positive call, for still another class of studies. The greatest defect in the practical working of the International Society hitherto has been the tendency in its publications to magnify discussions that lie too far away from the actual musical life of today. This is natural enough, and it is perhaps more apparent than real. Research naturally busies itself about matters that lie back of the present far enough to be accessible with certain well-known implements, and also to be out of the range of transient gales of prejudice. And we should all be quick to admit that many a topic that concerns the past has genuine present interest and even pertinence. But, with all these abatements, I think that the publications of the Society have not given quite the attention to questions of immediate moment that they might. There is room for a dignified and enlightening type of current criticism, both of composers and works and styles. The movements in the modern musical world are astonishingly forceful and rapid. Most of us can keep up with them only in very small part, and often to a very small degree. In our intense absorption in what we are about every day, we are being all the time left behind the times. As compared with workers in a dozen other fields that might be named, we musicians are amazingly provincial and narrow — not because we have not the mental ability to be something else, but because we either do not have or do not use the appliances for keeping abreast with progress that exist in other fields. Now, this Society, and every subdivision of it, ought to serve as an organ of present-day culture for its members. That means that part of its energy should be spent upon problems of contemporaneous Criticism.

permanent utility. A Society hardly exists that consists only of a list of subscribers to a common set of periodicals. There must be personal *association* for the direct exchange of thought and the experience of fellowship. The next two years ought to witness the formation of at least a half-dozen Local Groups. And each of these should set itself from the outset to secure, not only the pleasure of informal intercourse, but the substantial benefit of serious intellectual and literary production. I believe that there is a large amount of latent musical scholarship here in America. It is the function of our Section to bring it out into realization, first in the limited circle of our Local Groups, then in the general meetings of our Section, and, in some part, at least, either in the pages of the Society's periodicals or in some other dignified form of publication.

WAS RICHARD WAGNER A JEW?

O. G. SONNECK

Library of Congress, Washington, D. C.

Under the pseudonym of "K. Freigedank" Richard Wagner in 1850 contributed to Brendel's *Neue Zeitschrift für Musik* the famous essay "Das Judenthum in der Musik." With an antisemitism, truly Saxonian in its ferocity, he deprecated the Jew's influence in music. The attack was promptly and quite properly resented by the Jews, who really could not be expected to swallow such an insult to their race. Whatsoever the merits of Wagner's condemnation of the Jewish influence in music may be, he did not reap the full fruit of his antisemitic art-philosophy until after the republication of the essay with additions and over his own signature in 1869. Therewith he exploded a bomb which had been lying half-buried, and for years he remained a marked man in powerful Jewish journalistic circles, until Wagner the genius triumphed over the enemies of Wagner the pamphleteer. Today all sensible Jews have forgotten and forgiven what, from their standpoint, they justly considered an unfair and ill-tempered attack on the idealism of their race, but the animosity against the antisemite Wagner has by no means completely died out amongst Jews.

The tables could not possibly be turned on Wagner more revengefully than by proving that this arch-antisemite was himself a Jew. If a Jew, then naturally all his arguments against the art-value of Jewish influences would apply to his own influence with brutal force, and he would stand a self-convicted, undesirable citizen in the realm of art, unless the other alternative be accepted: a complete vindication of the Jewish influence in music by the Jewish composer Wagner against the antisemitic theorist Wagner.

Exactly here, enters the question, "*Was Richard Wagner a Jew?*" It has been going the rounds for many a year and more than once an affirmative answer has been given. To make such an assertion, which clearly involves the conjugal fidelity of a great man's mother, without proof is certainly objectionable. A mere systematic repetition of an unproved and therefore objectionable assertion would not, of course, make it any more acceptable to decent-minded people, Jews or Christians. If, then, for instance, the *Musical Courier* of late consistently and persistently calls Richard Wagner a Jew, we are forced to the assumption that the editor really believes Wagner's Jewish origin to be above doubt. Just to what length some persons will go, cannot be better illustrated than by the article "Inovowrazlov — the Topography of Genius," by one Semmy Carpeles in the *Musical Courier*, 1911, vol. 63, no. 6, p. 14. The writer of this article refers to Wagner's origin thus:

"Geyer, the father of Richard Wagner, no doubt, changed his name from the Hebrew Adler to Geyer, because, as a Jew, he could not secure an engagement at that time on any German stage. Fräulein Jachmann, who was the mother of the illegitimate Richard, was probably not a Jewess; had she been a Jewess, Geyer would have married her and Richard would have been born regularly."

One stands aghast at the audacity of "Semmy Carpeles" to impose such raw stuff on the editor of the *Musical Courier* and blushes with shame for the credulity of Semmy Carpeles when one sees him nonchalantly basing these words on the following idiotic tissue of inaccuracies and untruths in a communication which he quotes from the *New York Sun*, July 3, 1911:

"You may find men in New York who have heard Wagner himself say that his father was Geyer. But he never knew him, he said. Geyer was an actor in a theatre in Leipsic, together with Wagner's mother, Fräulein Jachmann. They were never married. When Fräulein Jachmann married Police Actuary Wagner, he adopted Richard; so he changed his name to Richard Wagner. Many illegitimate children used, formerly at least, to take the name of their father, although their legal name would have been that of the mother. I have known several such men. So Richard Wagner's legal name would have been not Richard Geyer, but Richard Jachmann, if not, perhaps, in his time, children adopted generally the father's name. Anyhow, his father was Geyer, not Wagner."

Now, it is not a daily newspaper's business to prevent anybody from making an ass of himself, but it is a sad state of affairs, if a contributor to a musical newspaper falls so low as to operate with such a disgusting exudation of ignorance in an article which was bound to be read by many guileless, because historically untrained, musicians in America.

At the root of the controversy lie these simple facts. Richard Wagner was born on May 22, 1813. On Nov. 22, 1813 his father Carl *Friedrich* Wilhelm Wagner died, and his widow Johanna Rosine Wagner, née Pätz (Sept. 19, 1774), on Aug. 28, 1814 married Ludwig Geyer, who became acquainted with the two in 1801.

I now marshal as collateral "facts" the arguments which in conversation or in print one finds advanced in support of the theory of Wagner's Jewish origin:—

(1) Geyer was an actor, playwright, portrait-painter, in brief, a man of artistic versatility, whereas Friedrich Wagner was a Polizei-Amts-Actuarius (Police Actuary); (2) Richard was not entered in the records of the Kreuzschule at Dresden as Richard Wagner, but as Richard Geyer; (3) At "Wahnfried" there may be seen portraits of Wagner's mother and Geyer, but pictures of Wagner's father are conspicuous by their absence; (4) Richard Wagner resembled Geyer; (5) Richard Wagner in his writings, letters, and conversation repeatedly referred to Geyer as "father Geyer" or "our father Geyer"; (6) Geyer, until his premature death on Sept. 30, 1821, showed a very marked preference for Richard; (7) Wagner himself repeatedly expressed the possibility of his being a son of Geyer and not of Friedrich Wagner; (8) Geyer was a Jew.

These beads of inference appear to be strung on a rather slender thread. Still, they have compelled recent biographers to take notice of the theory. Even professors of musical history at German universities today consider it their duty at least to call attention to the claim of Wagner's descent from Geyer. Of course, they do so in a purely scientific spirit, not in a spirit of racial revenge or slander, and to my knowledge none of these

methodically trained historians identifies Wagner with the Jewish race. However, this much is clear: the Jewish claim collapses pitifully unless it be proven beyond a reasonable doubt, first, that Richard Wagner was the illegitimate son of Geyer, second, that Geyer was a Jew.

It would be strange indeed for a genius like Wagner to have been born of parents totally indifferent to art. As a matter of fact, both, Wagner's mother (most assuredly *not* a Jewess) and his father Friedrich were very fond of the theater. Indeed, his father's passion for the stage and stage-folk was such that he neglected his wife, as Wagner tells us in his autobiography. So successful had Friedrich Wagner been as amateur actor that he reluctantly took up the legal profession. It was he who induced Geyer to decide on the stage as his main profession, and he had a stage-career in mind for several of his children. Of these nine children — two of them dying at an early age — five actually devoted themselves to the theater (Albert, Luise, Rosalie, Clara, Richard), and of these at least the oldest, Albert (whom we all know as singer and actor at Würzburg and later as stage-manager at Berlin), cannot by the wildest stretch of a morbid imagination be connected with Geyer, since he was born in 1799. Thus, if heredity is brought into this matter, Geyer is not needed at all to explain the source of Wagner's artistic instincts, some of whose forebears, indeed, on the father's side, were musicians.

Upon entering the Kreuzschule at Dresden in 1822, Wagner was actually inscribed as Richard Geyer and not as Richard Wagner. This fact was well known to the great composer, who in his autobiography, when speaking of Geyer, had this to say on the subject (I quote from the authorized, but not wholly satisfactory translation):

"This excellent man, under whose care our family moved to Dresden when I was two years old, and by whom my mother had another daughter, Cecelia, now also took my education in hand with the greatest care and affection. He wished to adopt me altogether [the authorized translation drops here the words 'als eigenen Sohn'] and accordingly, when I was sent to my first school, he gave me his own name, so that

till the age of fourteen I was known to my Dresden schoolfellows as Richard Geyer; and it was not until some years after my stepfather's death, and on my family's return to Leipsic, the home of my own kith and kin, that I resumed the name of Wagner."

This he did at the latest on Jan. 21, 1828, when he was inscribed in the books of the Nikolaischule of Leipsic as "Wilhelm Richard Wagner," his father being entered as "verstorb. Actuarius." The "first school" Wagner mentions above was the Kreuzschule of Dresden, in the records of which he actually appears as "Wilhelm Richard Geyer, Sohn des verstorbenen Hofschauspielers Geyer." Both records appear in facsimile in the most sumptuous and for his early years in some respects most important book, "Richard Wagner: His life and works from 1813 to 1834—Compiled from original letters, manuscript, and other documents by the Honourable Mrs. Burrell née Banks, and illustrated with portraits and facsimiles, 1898."^{*}

*The book is merely the torso of a documentary biography contemplated by Mrs. Burrell, who died in 1898. The volume was printed in one hundred copies only, of which one is at the Library of Congress. It is engraved throughout on specially prepared paper with Wagner's name as watermark and so profusely illustrated that the cost of production must have been enormous.

Students of this unwieldy volume know that Mrs. Burrell secured in some manner an uncut and unbound copy of the original, privately printed edition of Wagner's "Mein Leben," which was distributed only among the most intimate and confidential friends of the composer. Mrs. Burrell was then struck, as we all are, now that the autobiography has become public, by Wagner's statement quoted above. She investigated the matter, and she was informed by leading Saxon ecclesiastics and schoolmen, among them the director of the school in question, whose testimony she reproduces, that quite frequently in Saxon schools of that period stepchildren were registered, for purely administrative purposes, *not* under the name of the real father, but under that of the stepfather! Hence such an entry might easily have been made without even an expressed desire on Geyer's part to adopt Richard Wagner as his own son. Nor is it at all necessary to infer from

such a desire that he therewith implied Richard to be really *his* son, since many a stepfather before and after has done the same thing without the possibility of any such inferences. Finally, if any argumentative weight is attached to the entry of Richard Wilhelm *Geyer* in the records of the Kreuzschule, equal weight attaches to the entry of Richard Wilhelm *Wagner* in the records of the Nikolaischule of Leipsic. In other words, the Kreuzschule entry loses, if not all of its inferential force, at least enough to effect a draw in the contest between the rightful names Wagner and Geyer.

Mrs. Burrell's book plays havoc with still another of the singular inferences supporting the theory of Wagner's descent from Geyer. It is the picture-argument based on the fact that from the end of 1858 Wagner gave a place of prominence and honor to a photograph of the Geyer self-portrait in the possession of the Brockhaus family, into which his sister Luise had married. Wagner's first words in the matter are contained in a letter to his sister Cecilia from Venice, Jan. 28, 1859 (see the "Familienbriefe"): "Father Geyer's picture now always lies before me on my writing-desk."

That Wagner later adorned his home "Wahnfried" at Bayreuth with this and other pictures of his stepfather, but not of his father, may set those thinking who do not appreciate the psychological consequences of the fact that Wagner was but half a year old when his father died. It would have been perfectly natural under the circumstances for Wagner to have given to a portrait of his stepfather a place of even greater honor than to a picture of his father. If there be such who do not concede this, then we may ask, How, in the name of commonsense, Wagner could pay the proper filial respect to a picture of his father, if no such picture exists? Mrs. Burrell's patient hunt for a portrait of Friedrich Wagner ended with the information given her by Wagner's stepsister Cecilia that the family knew of no extant picture of Friedrich Wagner, and that she remembered only a very dusty, old pastel which must be long since smudged out.

Of course, this simple explanation of a so frightfully suspicious looking circumstance would not remove the other collateral argument that Wagner resembled Richard Geyer. Here, again, Mrs. Burrell's book plays havoc with hasty inferences. Not finding a picture of Wagner's father, she accomplished the next best thing and found a bust of Richard's uncle, the æsthetician and playwright, Adolf Wagner. She presents photographs of this bust in three different positions, and the likeness between Richard Wagner and his uncle, particularly the mouth "so extremely like Richard's," is at least as great as that between Geyer and Richard Wagner—which, in my humble opinion, is not at all pronounced. Mrs. Burrell, in order further to clinch the argument against "a stupid confusion," as she calls it in one place, submits an authentic photograph of Richard Wagner's oldest brother Albert, born in 1799, and therefore beyond reach of Geyer-inferences. Chamberlain, in his splendid work on Wagner, reproduces another picture of Albert and no unbiased person can fail to observe that the resemblance between the brothers Albert and Richard is so striking as to be beyond denial. Commenting upon the fact that neither brother shows a marked likeness to their mother, Mrs. Burrell concludes: "These facts make it probable that both eldest and youngest sons, with fourteen years between them, took after their father."

This striking family likeness between the two brothers on one hand, and between them and their uncle Adolf on the other, has been accepted by such recent Wagner biographers as Julius Kapp and Max Koch as sufficient evidence against the soundness of the Geyer theory. To save the situation, Dr. Edgar Istel, one of the best younger writers on music in Germany—a Jew, by the way—in a review of Mrs. Burrell's scarce book in *Die Musik* (1910-11, no. 4, p. 210) takes refuge behind this theory:

"The likeness of Richard Wagner to his uncle Adolf Wagner and his brother Albert would be no proof against the paternity of Geyer (no picture of father Wagner being extant), since it is known that frequently the first child of a second marriage still resembles the first husband; as if the nature of the woman had to gradually become accustomed to producing in new forms."

If the champions of the Geyer theory must seek shelter behind such disputed biological observations, they might just as well surrender. However, admitting for the sake of argument that Istel's remark is based on sound biological facts, what would it help him? If the Wagner family likeness is not a proof of Friedrich Wagner's paternity, it most assuredly, on the other hand, is not a proof of Geyer's paternity. Since the burden of proof in the whole matter rests absolutely on the Geyer champions, they are at any rate debarred from using the likeness of Richard Wagner to Geyer as an effective argument.

So far, then, all the "inferences" have been shown to lack solid substance or even circumstantial *evidence*, and the critic of the claim of Wagner's descent from Geyer has had plain sailing. His task becomes more complicated as soon as he reaches the strongest argument of his opponents, namely, the fact that Wagner himself is known to have admitted the possibility of his descent from Geyer. But immediately the question arises, To whom did he say this, when, and in what manner or form?

Glasenapp (1905, 4th ed., 1st vol., p. 78) writes:

"That the deceased [i. e., his stepfather Geyer] might even have been his real father, this idea he has repeatedly expressed as a possibility in conversation with intimate friends, of whom we could name several."

Notice, how carefully this is worded, "as a possibility," and "in conversation with intimate friends." Suffice it to say that any statement, wherever found, that Wagner positively called Geyer his real father is a fabrication. That there are living, for instance, in New York, as claimed in the *New York Sun* of July 3, 1911, men who heard Wagner himself say that Geyer was his real father, is, to put it mildly, improbable. In all fairness, we demand affidavits of these residents of New York who were on such terms of intimacy with Wagner that he could entrust them with such a delicate secret and confession.

The story goes at Munich that Peter Cornelius was one of the intimate friends to whom Wagner hinted at the possibility of his descent from Geyer, but Cornelius seems to have avoided

any reference to such a conversation in his writings. Nietzsche acted differently, and it is primarily due to a seductive phrase of his that the story of Wagner's illegitimate (and incidentally) Jewish origin gained such a circulation, first in Germany and then in other countries. Said Nietzsche in 1888 in a foot-note to the postscript to "The Case of Wagner," that famous vitriolic and regrettable attack on his former idol:

"Was Wagner German at all? We have some reason for asking this. It is difficult to discover in him any German trait whatsoever. Being a great learner, he has learned to imitate much that is German—that is all. His character itself is *in opposition* to what has hitherto been regarded as German—not to speak of the German musician! His father was a stage-player named Geyer. A Geyer is almost an Adler."

It is this phrase which to my own knowledge went the rounds of all cafés where literary and artistic people meet in Germany, and it has remained with us in the most twisted forms, one being, that Geyer's name was not Geyer at all but Adler, the veriest nonsense, of course, but exceedingly convenient for certain purposes.

Nietzsche, bent on denying to Wagner all dramatic genius, and seeing in him (in 1888!) a mere actor, a wizard, one might almost say, a charlatan of stage-craft, continues:

"What has hitherto been put in circulation as the 'Life of Wagner' is *fable convene*, if not worse. I confess my distrust of every point which rests solely on the testimony of Wagner himself."

Very well, then, let us draw the consequences of this distrust. After the death of her second husband, Wagner's mother remained the only person who could possibly have given binding testimony on the paternal parentage of her son Richard. Now, Glasenapp, whose devotion to Wagner is such that his critical enemies would not be surprised at Glasenapp's acceptance even of a Chinese origin of Wagner, and his discovery of the Lord's reasons therefor in the interest of the Germanic *Gesamtkunstwerk*, if Wagner himself had implicitly believed in such a Chinese origin, ends his delicately brief discussion of the problem thus:

"And yet, if a secret was to be preserved here, then his mother took it with her into her grave and has never confided it either to him [Richard Wagner] or any of the grown children."

At any rate, she did not confide such a secret to Wagner, for otherwise he could never have written what he wrote to his sister Cecilia on Jan. 14, 1870, from Triebischen after the receipt of transcripts of letters written by Geyer:

"The contents of these letters has not only moved me, but verily shaken me to the depths. The example of complete self-sacrifice for a noble purpose in private life has hardly ever presented itself so clearly as in this case. . . . Especially the delicate, fine, and highly cultured tone of these letters, particularly of those to our mother, moves me. . . . At the same time, it was possible for me to gain a deep insight out of these letters to Mother into the relations of the two in difficult times. I believe to see now with absolute clearness, though I must consider it extremely difficult to express myself on these relations, as I see them. It impresses me, as if our father Geyer, with his self-sacrifice for the whole family, believed to expiate a guilt (*eine Schuld zu verbüßen*)."

The letter has become accessible since 1907 through the publication of the "*Familienbriefe von Richard Wagner 1832-1874*." It is to my knowledge the only instance that Wagner in his writings ever permitted himself to use words concerning the relations between Geyer and his mother which might be construed by others to mean that he had conclusive doubts as to his paternal parentage. These doubts he would seem to have entertained even before reading those letters on Christmas Day, 1869, for the first time. Wagner does not specify the dates or the contents of the letters. It is therefore impossible to say whether or not these letters were in part identical with those from Geyer to Wagner's mother that are available in print. Until Geyer's letters are given to the public, it is equally impossible to know whether or not Wagner really could have hinted at a clandestine love-affair between Geyer and his mother, of which he was the fruit, previous to their marriage. Possibly his words have a hidden meaning quite different from the now current interpretation, but let us accept, for the sake of argument, as probable that he really desired to convey to his stepsister that interpretation and no other. Who can say that this interpretation would be acceptable to other readers of the same letters? Is it not possible that Wagner, for real or unreal reasons, having had previous doubts as to his origin, too willingly and too hastily saw in these letters a corroboration of his doubts,

and that other, more unbiased readers, would decline to share his views? Nor will a cautious historian stop here. He will demand proof that Wagner continued to put the above—at its best, probable—construction on the letters. How if Wagner in later years relinquished his first interpretation? How if it should turn out that this first interpretation was but temporary and not permanent with him? Would not then Wagner's supposedly implied testimony have lost most, if not all, of its force?

In this connection, I think, the facsimile in Mrs. Burrell's book of a letter written by Wagner to Friedrich Feustel of Bayreuth on Oct. 23, 1872, should not be overlooked. Feustel had asked for Wagner's baptismal record. Wagner sent it with a humorously-worded note, and signed it, "Richard Wagner, Polizeiamts-Actuarius-Sohn." Now, what I mean is this. If, in 1872, Wagner still adhered to his original (by some, implied) interpretation of Geyer's letters, would it not be rather queer that he, even in jest, should sign himself deliberately in this way, after hinting in conversation with intimate friends—who, it appears, repeated the conversation to their intimate friends, etc.—at the possibility of his descent from Geyer? Would not ninety-nine out of a hundred men, under the circumstances, have simply signed "Richard Wagner," and avoided any allusion to the matter of paternity?

In other words, Wagner's letter to his sister Cecilia opens up a line of questions to which neither one side nor the other has as yet attempted to give answers satisfactory to those who see in history something more serious than the record of sensational gossip, vindictive slander, or personal impressions. Again, if it is important to know whether or not Wagner until his death entertained doubts about his origin, it is equally important to know when he first expressed such doubts to intimate friends. Important, for this reason. Should no authenticated date previous to January, 1870, be established, the surmise would become plausible that Wagner made such a confession only *after* the study of Geyer's letters to his mother on Christmas Day, 1869. Therewith we would be led back in a circle to the same line of questions as

just pointed out, and Wagner's own inferences would not have helped us much towards a satisfactory solution of the problem. And here enters his much abused "Autobiography," recently published.*

The first volume went to press about June 17, 1870. Consequently, Wagner had ample time between January, 1870, and June, 1870, to embody in the manuscript by way of corrections any and all conclusions or inferences drawn from his study of Geyer's letters or other matter, documentary or not, which would throw additional light on his origin. His autobiography pulls early skeletons out of their closets with a frankness which is shocking to Anglo-Saxons, and to people who despise Wagner the man, since they can no longer afford to hate Wagner the artist. If Wagner was a creature of such low character, of such caddishness, as some critics picture him, he, presumably, would not have hesitated to unearth the skeleton of his illegitimacy by inserting words wrought with unmistakable meaning. On the other hand, if Wagner strictly adhered to his object, as he says in the prefatory note, to give "the unadorned truth," then again he would not

*This was struck off originally in about eighteen copies for Wagner's most intimate friends. This was well known, but just when it was written, and when it was printed, perhaps not even the recipients of these strictly confidential copies fully knew. Mrs. Burrell did not belong to these friends. Nevertheless, she succeeded in procuring a copy, and she did not hesitate to express her indignation at this "unmentionable book" when reproducing part of it in facsimile in her work on Wagner. She furthermore proves from marginal dates in her copy, and by letters from Wagner to G. A. Bonfantini of Basle, who printed the limited original edition of "*Mein Leben*," that the autobiography was dictated from 1865 to 1869 and that the first volume was printed from about June 17, 1870, to June 29, 1874. We also know from Wagner's letter to his sister Luise, dated Geneva, January 3, 1866, that he was just then busy dictating his autobiography, and that he had arrived at his twenty-first birthday in the narrative. Finally, a comparison of the extracts in Burrell's book with the corresponding parts in the German version of "*My Life*" must lead to an acceptance of Siegfried Wagner's reported word as a gentleman that the original version has not been doctored, and that all irresponsible suspicions to the contrary should be discounted until somebody proves such a surgical operation by a page-by-page comparison of the original private and the recent public edition.

have hesitated to rewrite those portions of his autobiography which refer to his origin in accordance with his remarks to his sister Cecilia — that is, to repeat it, provided these remarks really have that meaning and no other! *The autobiography, as a matter of fact, contains no statement which would compel us to see in it a corroboration of the Geyer theory.*

At the very beginning of the autobiography, he speaks of "my father Friedrich Wagner" and repeats the use of "my father" as applied to Friedrich Wagner repeatedly. As to Geyer, Wagner now speaks of him as "my stepfather," and again as "my father," there being no consistent differentiation between his father Friedrich Wagner and his stepfather Geyer in this respect, though on p. 15 (of the German version) the word "Wagner," which he put in parenthesis, may have a pointed though latent meaning:

"After one year [following the death of Geyer] I was taken . . . to Leipsic, where I was delivered for a few days into the care of the relatives of my father (Wagner)."

Writing of Geyer, the most incriminating passage in the autobiography is this (p. 2, English translation):

"Even when the police official [Friedrich Wagner] was spending his evenings at the theater, the worthy actor generally filled his place in the family circle, and it seems had frequently to appease my mother, who, rightly or wrongly, complained of the frivolity of her husband.* How deeply the homeless (*heimathlos*) artist, hard pressed by life and tossed to and fro, longed to feel himself at home in a sympathetic family circle, was proved by the fact that a year after his friend's death he married his widow, and from that time forward became a most loving father to the seven children that had been left behind . . . "

Of his mother he says (p. 11 of the English translation):

"Her chief characteristics seem to have been a keen sense of humor and an amiable temper, so we need not suppose that it was merely a sense of duty towards the family of a departed comrade that afterwards induced the admirable Ludwig Geyer to enter into matrimony with her when she was no longer youthful, but rather that he was impelled to that step by a sincere and warm regard for the widow of his friend."

* In this translation, the word "frivolity" is not an equivalent of the German "Flatterhaftigkeit," which implies, or any rate may imply, something worse than frivolity, namely, infidelity.

It would be jumping at dangerous conclusions if we were to interpret Wagner's remark about the neglect of his mother by his father in such a manner as to deduce therefrom a neglect which would have made it physically impossible for Friedrich Wagner to have been the father of Richard. On the other hand, Ludwig Geyer would not be the first, nor the last, man to thus take a husband's place in the family circle without committing adultery. The world is not yet so rotten that there cannot exist daily and intimate intercourse between man and woman, affectionate and intimate friendship of a Platonic kind. It is not for us to prove that the intercourse between this pair was Platonic, it is for the other side to prove beyond a reasonable doubt, that the intercourse was *not* Platonic.

As to Wagner calling Geyer in his autobiography, in his letters, and elsewhere "father," "our father," even "my father," it was, as it is today in thousands of similar cases, the most natural appellation. Why, then, should just Wagner be expected to have called Geyer consistently "stepfather"? At any rate, it was at least as natural for him to call his stepfather simply father, as it was for Geyer to address Richard's brother Albert (born in 1799) in a letter of Sept. 14, 1821, as "Mein Sohn," or to sign himself in that of Sept. 13, 1820, as "Dein redlicher Vater L. Geyer," or in that of June 5, 1821, as "Dein liebevoller Vater" (all these in Mrs. Burrell's book). And to draw any inference from the fact that the "Cossack" Richard, as Geyer sometimes called him, was the pet of both his mother and his stepfather would be equally silly, vicious, and preposterous. It would have been unnatural not to watch the progress of the youngest boy, a delicate and sickly, yet lively and almost wild child of such peculiar whims and propensities as Richard with particular care and affection. Especially, as Richard was to both of them more or less a mystery, a boy, during Geyer's lifetime, of no clearly outlined talents. Characteristic in this connection, after Richard had failed to show more than normal talent for the fine arts, is Geyer's often quoted death-bed utterance, pathetic in its hopeful doubt: "Sollte er vielleicht Talent zur Musik haben"? ("Does he perhaps have

talent for music?") Nor can I really find that Geyer's preference for Richard was such as to overshadow his affection for the other children. Albert, by dint of chronology and difference of character, should have been the least acceptable to Geyer, and yet his letters to Albert breathe a tender, fatherly spirit than which that of his real father could not have been more tender and fatherly.

The originals of the letters from Geyer to Frau Wagner on which Richard Wagner commented to his sister Cecilia are not preserved at "Wahnfried," but in the archives of the Avenarius family into which Cecilia had married. Now, Glasenapp in his preface of 1904 explicitly thanks the "House Wahnfried, whose archive-treasures at all times stood at his disposal without reservation," and he pays the same tribute of thanks to Ferdinand Avenarius. Glasenapp's second chapter shows, as comparison with Geyer's letters quoted by Mrs. Burrell proves, that he must have had access to the letters written by Geyer to the widow Wagner, in other words, letters read also by Wagner, on Christmas Day, 1869, and now preserved in transcript at Wahnfried. Glasenapp, moreover, quotes the letter written by Wagner to Cecilia. Yet Glasenapp, beyond reference to Wagner's confidential hints to intimate friends of a possibility of his descent from Geyer, and beyond the statement that Wagner's mother carried the secret, if there was any such secret, unrevealed to her grave, does not give his own interpretation of these letters. As if stunned by Wagner's comment, he clings to his idol's word "Schuld" (guilt), and asks in desperation:

"A guilt? What guilt? The guilt to have given to the world a Richard Wagner? We do not proceed in our surmise ('Vermutungen') farther than do the words in this letter."

Clearly, either Glasenapp from his reading of the letters failed to understand why Wagner should put exactly that interpretation on those letters, and was baffled, just as much as we are, by the meaning of Wagner's words, or else Wagner had letters before him not submitted to Glasenapp and which were more clearly amenable to such an interpretation, if that was really Wagner's hidden inference, and a correct one at that.

Let us suppose that the latter alternative must be preferred, though in my opinion that is not at all necessary. A dilemma of an extraordinary nature then presents itself. Mrs. Burrell, who also had access to the Avenarius archives — to forestall confusion I interject the remark that Mrs. Burrell does not occupy herself with the theme of my address at all — quotes in her book four letters written by Geyer from Dresden to the widow Wagner at the time he came to the rescue of the family and before his marriage to the widow. The first, dated Dec. 22, 1813, and mainly reporting on the health of the children now under his personal care, begins:

"Friend: Heartfelt thanks for your kind letter, which drew me out of a very uncomfortable mood and gave me new strength, since I found you more composed and with fortitude resigned to fate, which surely will treat you with loving consideration."

The second, dated Jan. 14, 1814, begins:

"Dear friend: From the depths of my heart I thank Heaven for the convalescence of Albert and for the return of quietude into your heart with these glad tidings. Poor, good woman! Heaven has made of you such a sufferer, but has given you also the strength to bear your misfortunes, and your joy over the Lord's fulfillment of your prayers for the preservation of Albert's life, must be truly strengthening and elevating.

May the Lord protect you! To all friends and to my Albert *Gruss und Kuss* from your for ever faithful friend Geyer."

The third letter, dated January 28, 1814, reads in part:

"Beloved friend: . . . You have promised me, to be in future very good, brave, and full of confidence towards me, and I hope that my good and very dear [*herzensliebe*] friend will keep her word. Perhaps I may seem to you to have somewhat changed, but, by the Lord, I am a better man and I hope for an opportunity to prove it to you. Heaven just at present means well with me, having given me the beautiful mission to be your friend; and, by keeping this goal steadily in view, I now find myself rewarded in my art, which I cultivate with strictest care and with remarkable progress, as my Madonna [he refers to one of his best pictures] will bear testimony. If my art favors me so, will it ever be possible for you, who, together with my art, are the only joys [*Freuden*] of my life, to stop being my friend? But my demands on both are probably too great that I may ever flatter myself of reaching the goal of my wishes! . . . In eternity yours, Geyer."

The fourth letter, dated Feb. 11, 1814, begins:

"Beloved friend: My anxiety for you had reached a high degree when I at last received your letter, and saw that you are well and also now and then think of me with your good wishes. Though under the present sad circumstances you will have little pleasure in Dresden, you must not forget that it would afford us, and particularly me, great joy to see you again after all this sorrowful suffering and to press you to our hearts . . . Unchangingly [*unwandelbar*] yours, Geyer."

These translations lay no claim to merit of style, but they are fairly literal. Yet, one important point disappears entirely in the translation: Geyer throughout addresses the widow with the formal "Sie," not with the intimate "Du." The tone of these letters is one of deep sympathy, refinement, sincere affection, intimate friendship, chaste and knightly. But why proceed? In the name of commonsense, I ask, are these letters in address, signature, form, contents, and tone the utterances of a man who has possessed a woman, soul and body, for several years? Such an opinion would be possible only on the rather far-fetched assumption that Geyer was cleverly and deliberately concealing the real state of affairs. I do not believe that the parties to a clandestine love-affair would go to that unnecessary trouble in confidential letters after the death of the husband. But, supposing this, for a moment, to be true, what would follow? That Richard Wagner must have seen less harmless and more incriminating letters which compelled him to infer, what we, if we are so inclined, may in turn infer from his letter to his sister Cecilia. These really incriminating letters would have been written during the lifetime of the husband, that is, when, as surmised above for the sake of argument, such extreme caution and concealment of the real status of affairs would actually have been necessary! Few will be willing to follow anybody into such an abyss of absurdity as that into which the dilemma would then force us. Most of us, I trust, will refuse to believe that the Avenarius archives contain two such diametrically opposed kinds of letters. But this forces us immediately to a further conclusion, namely, that Wagner had only such letters as quoted above before him, perhaps, indeed, these four letters only and no others. If that be the case, and unless

the Avenarius archives have been tampered with, then two conclusions are inevitable. Either Wagner was not justified in drawing from these letters the inference of an illicit love-affair between his mother and Geyer of which he was the offspring, or we are not justified in reading this inference into his letter to his sister Cecilia. Confronted by this dilemma, it may be profitable to read his words again:

"At the same time it was possible for me, to gain exactly from these letters to Mother a sharp insight into the relations of the two in difficult times. I believe now to see with absolute clearness, though I must consider it extremely difficult to express myself on my view of these relations. It impresses me, as if our father Geyer sought to atone for a guilt with his self-sacrifice for the whole family."

May not the "difficult times" be reasonably interpreted to refer to the time between his father's death and her so unconventionally, though in her desperate situation quite pardonably, rapid marriage to Geyer, which took place ten months after the father's death, the shortest period permissible under Saxony's laws? And Geyer's guilt (*Schuld*)? May there not be hidden here an allusion to something in Geyer's life, quite different from adultery, some guilt of which the inquisitive world as yet knows nothing and may never know anything, a guilt of which, however, Friedrich Wagner had known and from the consequences of which he had rescued his friend Geyer, thereby earning the latter's undying gratitude? And if Richard Wagner uses the words "*eine Schuld abbüßen*," why give to the German word "*Schuld*," with its many shades of color from mere "*indebtedness*" to "*crime*," just one of the very darkest? Finally, it cannot have been so extremely difficult, after all, for Wagner to tell his sister in a confidential letter, in language delicate but unmistakably clear, that he considered himself her real brother, not her stepbrother.

Such objections to the usual interpretation of Wagner's words are at least permissible, and, taken together with the innocent, chaste tenor and tone of Geyer's accessible letters to the widow Wagner, they again force the Geyer-party on the defensive in a

matter which to an analytical mind is very much more complicated than they seem to think. We must, in other words, deny to them the moral right to use Wagner himself as a witness for their claims, until they have proven beyond a reasonable doubt that Wagner meant in his letter to Cecilia what they, the Geyer-champions, mean.

They may now say: agreed that Wagner's letter to Cecilia does not necessarily imply our inference, agreed that we cannot use Geyer's letters for our purpose, agreed, further, that it yet remains to be proven that Wagner entertained doubts as to his paternal parentage before Christmas Day, 1869, and after January, 1870, until his death — still, we have the fact on our side that Wagner expressed to intimate friends in confidential conversation the possibility of his being Geyer's son and not the son of Friedrich Wagner. A son who, notwithstanding his undisputed and touching love for his mother, thus impeaches her fidelity as a wife must have had his reasons. Most assuredly, but that does not prove his reasons to have been correct, or to have been based on facts which allow no other interpretation, and until Wagner's real reasons are forthcoming, no historian, no critic, no journalist is justified in advancing one inch beyond Wagner himself. In other words, Wagner's descent from Geyer remains at its very best a *hypothetical possibility*. Even then the arguments against a hasty acceptance of this hypothetical possibility are not exhausted.

Geyer can possibly have been Wagner's father only, if he is proven to have been in Leipsic from six months, at the very latest, to nine months before Wagner's birth on May 22, 1813. I know very well that the Seconda theatrical company usually played at Leipsic from the Oster-Messe until the Michael-Messe, that is from spring to fall, but it must be proven, if the Geyer-claim is to be operated in that orderly, methodical fashion which has been sadly lacking so far and which alone makes history sound, that this was true also of the year 1812. After that is done, then it must be proven, regardless of Wagner's own reasons for the hypothetical possibility of his descent from Geyer, that Friedrich Wagner neglected his wife at exactly the same time in such a

manner as to have made it physically impossible for him to have been Richard Wagner's real father. Finally, unless this physical impossibility is established, not even a statement from the lips or pen of Wagner's own mother that she believed Richard, under the circumstances, to have been Geyer's rather than her husband's son, would be acceptable as circumstantial evidence.

To conclude the analysis of this phase of the matter, it is of course possible that Wagner was not Friedrich Wagner's son, just as it is possible that none of us is the child of the man whose name we bear, but among decent-minded, level-headed, and unprejudiced folk such theoretical possibilities do not count for practical purposes. The probability that we are the sons of our legal fathers amounts for us to a certainty, unless absolute proof to the contrary be produced. This axiom should apply with equal force to Wagner, no matter what our grievances against him as a man and pamphleteer may be. Until he is absolutely proven *not* to have been the son of Friedrich Wagner, we are in decency bound to believe that he justly bears the name of Wilhelm Richard Wagner. We are equally in decency bound to refer, if we do so at all, to the theory of his descent from Geyer, as a mere hypothetical possibility derived from arguments, either flimsy, or contradictory, or non-conclusive, or unscrupulous.

If Wagner was not Geyer's son, then the answer to the question "Was Richard Wagner a Jew?" lacks the *sine qua non* on which the question rests. If Wagner was not Geyer's son, then, of course, all speculation as to his Jewish blood is futile and sheer waste of time. However, we must always take into consideration a remote possibility that the hypothesis of his descent from Geyer can be proven. But, even in that case, it still would remain to be shown that Geyer himself was a Jew, before the claim of Jewish blood in Wagner could be accepted as a fact.

Before this side of the matter is taken up, it must be emphatically denied that Wagner is known to have coupled a suspicion of Jewish descent with a suspicion of his descent from Geyer. He merely gave expression to intimate friends of the latter possibility. But, supposing that this possibility occupied his

mind before 1870, and, further, supposing that he believed or knew Geyer to have been a Jew, is it conceivable that Wagner in that case would have had the audacity to launch on the public, over his own signature, an enlarged and in its additional matter equally antisemitic edition of "Das Judenthum in der Musik" in 1869? To such lengths not even those will dare to descend, who, not content with recognizing palpable weaknesses of character in Wagner, assail practically every action of Wagner the mere man with sweeping condemnation. However, such speculations, too, would be sheer waste of time in view of the fact that Wagner is not known to have ever entertained the slightest doubt of his Christian, or rather, Germanic origin.

On what is the often repeated assertion based that Geyer was a Jew? On nothing, except on his supposedly Jewish name and on his supposedly Jewish features! This seems incredible, yet it is true. Not the slightest attempt has ever been made by those who juggle with historical truth, to investigate Geyer's origin. And as to his Jewish name and features, they are such dangerous arguments that they should have been handled with more care.

To accept every Jew who looks somewhat like a Christian therefore as a Christian, and every Christian who looks somewhat like a Jew therefore as a Jew without further investigation, would be the height of uncritical folly. To illustrate this, just cast a glance at the picture of Wagner's mother made in 1839 and reproduced by Chamberlain in his work on Wagner. Many a Jewess has looked much less Jewish than Wagner's mother, yet, as Kekulé von Stradonitz proved in an article based on church and other records, "Ueber die mütterlichen Ahnen Richard Wagners" in the Wagner Jahrbuch, 1907, Johanna Rosina Pätz (this is the correct maiden name of Wagner's mother) descended on both sides of families of pure German blood. But, how about the supposedly Jewish type of Geyer's features? Two portraits, both self-portraits, are accessible to the public, one, the scarcer, in Mrs. Burrell's book, for instance, the other often reproduced, for instance, by Chamberlain. This is the well-known portrait with the old German cap and in this portrait, one may, if so inclined,

detect slight traces of a Jewish type. The other portrait, however, shows not the slightest indication of such a type. Of course, this is my personal opinion, and others, perhaps Jews, might disagree with me. Only an impartial test, made by a number of competent judges who have no inkling of the purpose of the inquiry, could settle this point beyond dispute. Still, the Jewish type is so far from unmistakable in Geyer's portraits, that the most that possibly could be admitted is that he looks just as much like a Jew as he looks like a Christian. Hence, the honors would be evenly divided on this score, which means that Geyer's supposed Jewish features cannot be advanced as an effective argument for his Jewish origin.

As to his Jewish name, it is indeed a fact that many Jews received zoölogical names in Germany at the hands of the police and census authorities. Hence the anecdote of the German boy who innocently asked his father why so many animals have Jewish names. This is the historical basis, too, of Nietzsche's famous, but cheap and superficial witticism, "Ein Geyer ist beinahe ein Adler." The translator, Mr. Common, added for his English readers the explanatory foot-note: "Geyer (vulture) and Adler (eagle) are both names of Jewish families." Even Mrs. Burrell, otherwise so careful to verify her impressions by documents, fell into this trap, for it is a trap and of clumsy workmanship at that. She enumerates a few such zoölogical names, and on p. lxxvi says:

"His [Geyer's] name points to a Jewish origin, and I believe he possessed Jewish versatility rather than genius."

On p. xxviii, too, she says:

"*Vulture* is a distinctly Jewish name, one of those taken when in Germany the Jews were forced to adopt surnames."

and yet, just a few words previous, Mrs. Burrell writes "Ludwig Geyer's forebears were Lutheran village-folk."

Well, if Nietzsche says, "A Geyer is almost an Adler," this "almost" makes all the difference in the world, and just enough to undermine his inference. True, Adler is almost exclusively a Jewish name, but other animal names like Fuchs (fox), Wolf

(wolf), and Strauss (ostrich) are not, and the name Geyer is not at all a Jewish name of such frequency that any valuable deductions could be made therefrom as to the probable Jewish origin of its bearer. Indeed, the name Geyer is much more a Christian German name than a Jewish German name. At any rate those who see without misgivings in Geyer a Jewish name, must admit, if they are capable of admitting anything, that Geyer is not so typically a Jewish name in Germany, as to permit their off-hand inferences. Again the honors, at the very worst, are evenly divided and the theory of a possible Jewish origin of Wagner, even if he was Geyer's son, has not gained in substance.

And now comes an argument against Geyer's membership in the Jewish race, which turns the scales in our favor. To my knowledge, nobody has yet taken the trouble to stop and consider that Ludwig Geyer was not his full name. It was *Ludwig Heinrich Christian Geyer!* No Semitic symptoms appear in his, what we call, Christian names, I dare say. Imagine a Jewish father at a time when the Jewish emancipation was just beginning (Geyer was born in 1770) giving to his son the name *Christian!* Somewhere in the "forenames," as the Germans aptly call them, a Jewish ingredient would more likely appear than not. Hence, even if the currently abbreviated name Ludwig Geyer is to be deemed neutral, the full name Ludwig Heinrich Christian Geyer is decidedly a genuine Christian and not a Jewish name.

Now, combine this with the fact, that as we know from Geyer's letters to the widow Wagner quoted by Mrs. Burrell, Geyer's brother was a Premier-Lieutenant (first lieutenant) in the German army, and things begin to look exceedingly dark for the Jewish claim. Undoubtedly there have been non-baptized Jewish officers (and good ones) in the German army, especially in former decades, but the probabilities in any given, doubtful case are entirely against the supposition. Unless an officer's name is unmistakably Jewish, like Mendelsohn, for instance, or Adler, it is fairly safe to assume that he was not a Jew. But, maybe Geyer's brother was baptized, which would have made it then, as now, fairly easy for him to enter the officers' corps in Germany, and

perhaps Geyer himself was baptized, while his father and his forebears were Jews! Though baptized, Geyer would then still be of Jewish blood and through him Wagner, if he was Geyer's son. I am afraid that this last and rather narrow alley of escape ends in a *cul de sac*, and that the enemy will have to surrender.

Ere this it might have aroused suspicion as to Ludwig Heinrich Christian Geyer's Jewish origin, that his father (compare Glasenapp) was "Aktuarius beim Oberaufseheramte" in Eisleben, and soon after Ludwig's birth was transferred as "Justizamtmann nach Artern." In other words, he was a judiciary official. Now, it has always been equally difficult for a Jew to enter the judiciary career in Germany as the military career, unless he was a baptized Jew. Consequently the probabilities are again entirely against the assumption that Geyer's father was a Jew, unless he be found to have relinquished the Jewish faith. This, then, would take us back to Geyer's grandfather, who might have been a Jew. But why prolong the agony? When Edgar Istel wrote his review of Mrs. Burrell's book and made that extraordinary biological observation quoted above, the editor of *Die Musik* simply remarked in a foot-note:

"This assumption is contradicted by the findings of the Geyer specialist, Otto Bournot, who, as appears from Julius Kapp's new Wagner biography, proves that Geyer cannot have been Wagner's father."

One naturally hastens to refer to Kapp's statement. Though it is very brief, it is useful:

"Also it may be mentioned in passing that the recently found church records prove the forebears of Geyer all to have been Protestant church musicians."

Unfortunately Bournot's book has not yet left the press, and it is therefore impossible to say whether or not his reasons for rejecting even the possibility of Wagner's descent from Geyer must be accepted as conclusive. On the other hand, the statement about the ancestry of Geyer is easily verified by a study of Glasenapp's "Tabellarisch geordneter Ueberblick über die Familiengeschichte des Hauses Wagner" in the *Wagner Jahrbuch*, 1908. There we find that Geyer's mother, Christiane Wilhelmine

Elisabeth Fredy, was of strictly Protestant lineage, and that Geyer's father, Christian Gottlieb Benjamin (born 1744) was an Aktuarius, his grandfather, Gottlieb Benjamin (born 1710) a Protestant cantor in Eisleben, his great-grandfather Benjamin (born in 1682) an organist, his great-great-grandfather Benjamin (born c. 1640) a Stadt-musikus — in brief, also a purely Protestant lineage, so far as it can be traced.

This settles the matter. The question "Was Richard Wagner a Jew?" must be answered with an emphatic *No!* regardless whether or not he was the son of Ludwig Geyer. Furthermore, if Otto Bournot has produced equally conclusive proof that (perhaps for chronological reasons) Wagner not only was not, but *cannot* have been Geyer's son, then this whole sensational canard should promptly be dropped from books, magazines, and newspapers, be they Jewish or not. Indeed, it would be in the best interests of those Jews who have, maybe as firm believers in it, circulated this myth, frankly to step forward and say, *Pater, peccavimus.* The Jews have so many geniuses to their credit, in theology, philosophy, ethics, science, literature, music, philanthropy, even warfare, that they really do not need a Wagner to swell their ranks. Moreover, the road of the Jewish race is thorny and hard enough. Antisemitism will not be downed, and those of us who number Jews among their best and most trusted friends can only regret if other Jews help to kindle the flames of antisemitism by printing without proof and in an objectionable tone stories that are offensive to decent-minded folk, Christians and Jews alike.

Part III—Proceedings

MINUTES OF THE ANNUAL MEETING, 1911

The Association held its Thirty-Third Annual Meeting at the University of Michigan, Ann Arbor, Mich., on December 26-29, 1911. There were six formal sessions, besides several receptions, recitals, and concerts that will be noted in their place. With the exception of the organ recital at the close, which was given in University Hall, all the sessions were held in Sarah Caswell Angell Hall, the beautiful and ample hall of the Barbour Gymnasium. The local arrangements were under the capable direction of Professor Stanley, the head of the University School of Music and past President of this Association. His knowledge of the aims, needs, and personnel of the Association was of the greatest value in planning all details of the meeting so as to minimize effort on the part of the officers and to provide liberally for the pleasure of all. In preparing for the meeting Professor Stanley was ably seconded by the Secretary of the School, Mr. Charles A. Sink, and by various members of the faculty.

For convenience of reference, as usual, the summary of literary exercises and other functions is separated from that of the business. Most of the latter was transacted on the morning of Thursday.

On Tuesday evening, as a preparatory social occasion, a Reception was tendered to the members of the Association in the parlors of the Barbour Gymnasium by the University Musical Society. President Hutchins and ex-Secretary Wade of the University, with other members of the faculties of the University and of the School of Music, acted as hosts. The cordial good cheer and bountiful hospitality of the occasion will not soon be forgotten by those who were there.

On Wednesday morning the Association was called to order by President Lutkin. President Hutchins of the University gave a cordial welcome to the Association in the name of the University,

making use of the opportunity to express his appreciation of the value of music and of the work of musicians in the cause of general education, to which President Lutkin briefly responded. Then followed three papers: the first by Dr. Robert M. Wenley, of the University of Michigan, on "The Function of Music from a Non-Professional Point of View"; the second by Louis A. Coerne, of the University of Wisconsin, on "The Orchestra before Berlioz"; and the third by Max Meyer, of the University of Missouri, on "The Harmonization of the Ethnic Scales"—the last being illustrated both with the stereopticon and with a reed-organ made by the essayist and tuned in quarter-tones and in just intonation.

To Wednesday afternoon were assigned papers by Rev. Charles W. Douglas, of New York City, on "Some Recent Contributions to the Philosophy of Music" (read by title only), and by William C. Carl, of New York City, on "Guilmant's Contribution to Organ Music and Organ-Playing" (read by Professor Pratt). The Harmony Conference followed, under the chairmanship of George C. Gow, of Vassar College, including papers by the Chairman on "The Æsthetics of the Chord," by Ernest R. Kroeger, of St. Louis, Mo., on "Harmony and the Composer," by H. Dike Sleeper, of Smith College, on "Harmony versus Theory, a Study of Method," and by Miss Effa M. Ellis, of Omaha, Neb., on "Keyboard Harmony"; with discussion.

Wednesday evening was delightfully occupied by a fine Recital by three members of the staff of the University School of Music, Albert Lockwood and Mrs. George B. Rhead, pianists, William Howland, baritone, Samuel P. Lockwood, violinist, and Miss Nell B. Stockwell, accompanist.

On Thursday morning came papers by J. Frederick Wolle, of Bethlehem, Pa., on "The Orchestration of Bach," by O. G. Sonneck, of the Library of Congress, on "MacDowell versus MacDowell" (illustrated at the piano by Albert Lockwood), by Frederick A. Stock, of the Thomas Orchestra, Chicago, on "The Development of the Orchestra since Berlioz" (read by Professor Gow), and by Peter C. Lutkin, of Northwestern University, as

his President's Address, on "Has the Policy Inaugurated in 1906 been Satisfactory?" The annual business meeting followed.

Thursday afternoon greetings were received through Franz Apel, of Detroit, from the Michigan Music Teachers' Association, and an address was made by Wallace C. Sabine, of Harvard University, on "The Influence of Architectural Conditions on Acoustical Quality." The Vocal Conference followed, led by the President, as the Chairman, Oscar Gareissen, of New York City, was absent, with papers by Mr. Gareissen on "Neglected Essentials and Unfavorable Mind-Pictures" (read by Professor Pratt), by Robert E. S. Olmsted, of Smith College, on "The Reconciliation of Art and Science in Vocal Teaching," and by Carlo Somigli, of Chicago, Ill., on "The New Theory of Laryngeal Mechanisms and Vocal Timbres," with discussion. Late in the afternoon the members of the American Section of the International Musical Society, Albert A. Stanley, President, were entertained for their annual meeting and dinner at the residence of Albert Lockwood. Meanwhile, the ladies of the Association were given a delightfully informal Tea in the parlors of the Barbour Gymnasium by various ladies of the University circle.

Thursday evening was made memorable by a notable recital of Chamber Music by the Detroit String Quartette, with Mme. Elsa Ruegger, 'cellist, as soloist.

Friday morning brought papers by Charles S. Skilton, of the University of Kansas, on "Conductors and Non-Conductors," and by John C. Griggs, of Vassar College, on "Personality and Nervous Poise." Then came the Piano Conference, presided over by Albert Lockwood, of the University School of Music, the general subject being "Has there been any Advance in Piano Technique since Liszt?" with papers by the chairman, by Allen Spencer, of Chicago, Ill., and by Edwin Hughes, of Detroit, Mich. Some supplemental business was transacted at this session.

Friday afternoon was introduced by a paper by Samuel P. Lockwood, of the University School of Music, on "Amateur Orchestras." This was followed by the Public School Conference, of which the chairman was Will H. Earhart, of Richmond,

Ind., who made some remarks about the work he was carrying on for the spread of musical culture in that community, and then passed to the consideration of the general question of "Specific Musical Education versus Culture through Music," opened by William A. White, of Northwestern University, who was followed by W. Otto Miessner, of Oak Park, Ill., on "Specific Instruction in the Grades," and by Edward B. Birge, of Indianapolis, Ind., on "Instruction in the High School." The sessions were closed by a masterly Organ Recital in University Hall by J. Frederick Wolle, of Bethlehem, Pa.

No adequate reference can be made to the many social courtesies that were extended to many members of the Association at different points in the meeting by President Hutchins and others, except to give voice to the universal feeling of gratitude and pleasure with which the visit to Ann Arbor was attended.

The business transacted included the following items:—

Prior to the regular business session, it was *Voted*, that the President appoint a committee of three to nominate three members of the Executive Committee in place of Messrs. Hattstaedt, Lutkin, and Manchester, whose terms of office now expire. F. W. Root, J. C. Griggs, and W. F. Bentley were so appointed.

The annual business meeting on Thursday morning was called to order by the President, P. C. Lutkin.

Informal reports were made by the Secretary and Treasurer. *Voted*, to accept the Treasurer's report when completed and when approved by two auditors to be appointed by the President. Messrs. F. C. Butcher and Irving Hamlin were so appointed.

The Nominating Committee reported the following names for election to the Executive Committee for the ensuing three years:— Charles H. Farnsworth, New York City, H. Dike Sleeper, Northampton, Mass., and Allen Spencer, Chicago, Ill. *Voted*, that the Secretary be instructed to cast one ballot for these names. No objection being made, the ballot was so cast.

The Secretary reported that invitations for the next meeting of the Association had been received from New York City, Boston,

Mass., Columbus, O., Saginaw, Mich., San Francisco, Cal., Colorado Springs, Colo., and Vassar College, Poughkeepsie, N. Y. *Voted*, to refer these to the Executive Committee.

Voted, that the President appoint a committee of two to prepare suitable resolutions of appreciation and thanks to the University of Michigan, Professor Stanley, and all others concerned in the preparations for this year's meeting. Messrs. C. S. Skilton and G. C. Gow were so appointed.

Rossetter G. Cole stated that there was a desire on the part of the National Federation of Musical Clubs to enter into some sort of affiliation with the Association. *Voted*, that the Executive Committee be instructed to inquire into the advantages to our Association of an affiliation with the National Federation of Musical Clubs, and, if deemed advantageous to the Association, to enter into such affiliation as said Committee may deem wise.

The Committee on Resolutions proposed the following resolution, which was adopted:—

Resolved, that the Music Teachers' National Association express its gratitude and sense of obligation for the entertainment afforded at Ann Arbor on the occasion of its thirty-third annual meeting to the following: To the University of Michigan for the use of its buildings, grounds, and equipment; to President Hutchins for his cordial address of welcome; to Dr. Wenley for his able and masterly address; to the ladies of Ann Arbor for the delightful entertainment provided on various occasions; to Professor Albert and Samuel P. Lockwood, Professor Howland, Mrs. Rhead and Miss Stockwell for their interesting and artistic recital; to Mme. Ruegger and the other members of the Detroit String Quartette for their most enjoyable program of chamber music; to Dr. J. Frederick Wolle for his magnificent organ recital; and, above all, to Professor Albert A. Stanley for his untiring efforts in behalf of the intellectual, artistic, and personal welfare of each individual member and his enthusiastic devotion to the Association as a whole.

Adjourned.

FRANCIS L. YORK,

Secretary.

One of the pleasant features of the second day's sessions was the message of welcome to the Association brought from the Michigan Music Teachers' Association by Mr. Franz Apel of

Detroit, who, on behalf of the committee appointed for the purpose, spoke as follows: —

Mr. President and Fellow-Musicians: —

The Michigan Music Teachers' Association sends you greetings and hearty welcome at your annual reunion, this time held at Ann Arbor, one of the capitals of our state. For the benefit of those of you who are unacquainted with the geography and history of Michigan, I will remark that we Michiganders boast of two capitals — Lansing, where politics are practiced, and Ann Arbor, the seat of superior learning, wounding and healing, in whose suburbs the city of Detroit flourishes.

We have had the honor before of harboring this Association in our midst, once in Detroit, and next by the waters of Put-in-Bay. Some Ohioans claim this latter island as their own, but it is known that the waters touching it are permitted to escape from Detroit. This time you stand again on *terra firma*; so be welcome and share in our pleasure in having another opportunity of showing our hospitality to you.

So far I have simply performed the official duty imposed on me by our esteemed President, Mr. Cummings, who wrote me, "I am prevented from addressing the National Association at Ann Arbor in behalf of our State Association, and appoint yourself, Mr. Platte and Mr. Bell as a committee to attend to this function."

Mr. Platte suggests that this further should be said. The National Association fills a great purpose in the development of musical art in America. It is an ideal American institution. It brings into close communication those who have made a success of their life's work, both in theory and in practice. As the barometer shows the rise and fall of the atmosphere, so the official programs show the pulsations and standards of our musical life. Compare this year's program with any of a dozen years ago, and one is struck with a remarkable contrast. Formerly we had a host of musical performances occupying the time; to-day a progressive spirit is at work, calling for brain-activity and appealing to our intelligence. Where formerly we looked on musical art merely from its outside manifestations, we now inquire as to the nature of its inner workings. Where formerly we played, we now explain. Where once we trained human beings in animal fashion — mere imitation — we have at last fallen heirs to the *art* of teaching. What has caused this radical change? We have not time to tell. But we are pleased to shake hands with those who are greatly responsible for this healthy change in methods.

Mr. Bell wishes me to inform you that our efforts to secure official recognition under our state laws will have to be renewed the coming year. The non-success of our efforts the past year does not discourage us. On the contrary, we see our way clearer than before to gaining our object ultimately.

Once more, fellow-musicians, I extend to you a hearty welcome from the M. M. T. A., and hope that you will think enough of our hospitality to induce you to come again.

RECITAL PROGRAMS

I. MISCELLANEOUS RECITAL

ALBERT LOCKWOOD, Pianist

WILLIAM HOWLAND, Baritone

SAMUEL P. LOCKWOOD, Violinist

MRS. GEORGE B. RHEAD, Pianist

NELL B. STOCKWELL, Accompanist

Sonata in E-flat, Op. 18	Strauss
<i>Allegro ma non troppo</i>	
<i>Finale (Andante-Allegro)</i>	
<i>Improvisation (Andante Cantabile)</i>	
MRS. GEORGE B. RHEAD AND ALBERT LOCKWOOD	
Ballad — "Sir Oluf"	Loewe
"O Sei mir hold"	Fichtner
"Helle Nacht"	Hans Hermann
"Auf Wachtposten"	
"Daheim"	Hugo Kdun
WILLIAM HOWLAND	
Rhapsodie Espagnole	Liszt
SAMUEL P. LOCKWOOD	

II. CHAMBER MUSIC RECITAL

DETROIT STRING QUARTET

EDMUND LICHTENSTEIN	First Violin
GEORGE PIERKOT	Second Violin
HENRI MATHEYS	Viola
MME. ELSA RUEGGER	'Cello

Quartet in G major	Mozart
<i>Allegro vivace assai</i>	
<i>Andante Cantabile</i>	
<i>Menuetto</i>	
<i>Molto Allegro</i>	
(a) Nocturne	Chopin
(b) Elfentanz	Popper
MME. ELSA RUEGGER	
MME. LILJE GULBRANDSEN MOORE, Pianist	
Quartet, No. 2, in D major	Berodine
<i>Allegro Moderato</i>	
<i>Notturno</i>	
<i>Scherzo</i>	
<i>Finale</i>	

III. ORGAN RECITAL

J. FREDERICK WOLLE, Bethlehem, Pa.

The Goldberg Air and Thirty Variations, Composed by John Sebastian Bach, Transcribed for Organ by Mr. J. Fred. Wolle

Aria in G, in the form of a sarabande.

Allegretto vivace.

Meno mosso.

Canon in the unison.

Energico.

Con fuoco.

Canon in the second.

Gigue, for oboe.

Vivace.

Canon in the third.

Fughetta.

Allegretto leggiere.

Canon in the fourth, in contrary motion.

In the style of a flute solo.

Allegro decido.

Canon in the fifth, in contrary motion; in G Minor.

Overture: Maestoso — Presto.

Capriccioso.

Canon in the sixth, in the style of a chaconne.

Allegretto scherzando.

Allegro marcato.

Canon in the seventh, in G Minor.

Alla-breve.

Allegro moderato.

Canon in the octave, in the style of a pastorale.

In the style of a violin sonata, like a chaconne, in G Minor.

Sarabande.

Canon in the ninth.

Trill study.

Finale.

Quodlibet.

Aria in G.

REPORT OF THE EXECUTIVE COMMITTEE

To the Members of the Association: —

Inasmuch as the President's Address this year concerns itself directly with the general policy and progress of the Association during recent years, it is not necessary for this report to consider anything but the present financial affairs of the Association.

We began the year with the largest balance reported since the present policy was adopted. The issue of the Proceedings, thanks to careful attention to details in the editing and advertising, cost less than in either of the last three years; while the receipts from sales for the first time exceeded \$400. The issue of the Official Program, though costing less than last year, was less remunerative than usual, owing to the failure to secure as large returns from advertising as for several years. The receipts from members were somewhat less than last year. But the expenses of administration and of the annual meeting were exceptionally small. The consequence of balancing the gains and losses of these various accounts, however, is most encouraging, since we enter the new year with a balance over \$120 greater than that a year ago, and therefore again the largest in our recent history.

As usual, we subjoin a summary of the resources and expenses of the year, compared with those of preceding years: —

	1906	1907	1908	1909	1910	1911
Balance,	\$23.59	\$264.91	\$361.29	\$227.17	\$395.20	\$457.39
Income,	768.50	1145.33	1357.25	1560.27	1429.76	1233.98
Resources,	\$792.09	\$1410.24	\$1718.54	\$1787.44	\$1824.96	\$1691.37
Expenses,	527.18	1048.95	1491.37	1392.24	1367.57	1112.82
Balance,	\$264.91	\$361.29	\$227.17	\$395.20	\$457.39	\$578.55

As heretofore, all receipts from life memberships are being held as a reserve, at interest.

Respectfully submitted, by order of the Committee,

FRANCIS L. YORK, *Secretary.*

TREASURER'S REPORT FOR 1911

RECEIPTS.

Balance from 1910, Life Membership Fund,	\$106.64
Cash,	336.90
Accounts Receivable, .	13.85
	<hr/>
Additional Annual Members, 1910,	6.00
Interest at bank, Life Membership Fund,	4.28
Sale of Proceedings, 15 of 1906, 19 of 1907, 20 of 1908, 27 of 1909, 187 of 1910, 3 of 1911 — total, 271 copies,	404.70
Advertising in Official Program,	350.00
Partial Members' fees, Ann Arbor,	28.00
Full Members' fees, Annual,	441.00
	<hr/>
Total,	\$1,691.37

DISBURSEMENTS.

General Administration,	\$59.55
Issue of Proceedings, 1910,	717.47
Issue of Official Program, 1911,	267.81
Expenses of Annual Meeting,	67.99
	<hr/>
Balance to 1912, Life Membership Fund,	\$110.92
Cash,	424.03
Accounts Receivable, .	43.60
	<hr/>
Total,	\$1,691.37

WALDO S. PRATT,
Treasurer.

Having examined the above account, with the vouchers for expenditures, we certify that it is correct.

FRANK C. BUTCHER,
IRVING HAMLIN,
Auditors.

MINUTES OF THE EXECUTIVE COMMITTEE

[To February 1, 1912]

The earlier actions of the Executive Committee for the year 1911 were reported, as usual, in the Proceedings for 1910 (page 248). These included the election of officers for the year and the designation of Ann Arbor as the place of meeting.

The routine business of the Association was carried on during the year on lines similar to those of former years. The program of the annual meeting was arranged by the President and the Secretary, with the assistance of Professors Stanley and Pratt. As in preceding years, the issue of the Proceedings and the Official Program were left in the care of the Editor, Professor Pratt. In accordance with Art. II, Sec. 4 of the Constitution, circular letters were issued two months before the annual meeting to all who had been members during the last two years, reminding them that annual dues were now payable. The responses received indicated that this method was useful.

A meeting of the Committee was held at the Allenel Hotel, Ann Arbor, on the afternoon of December 26, all but two of the members being present. The communication from the American College of Musicians, received at the Boston meeting, was taken up. It was reported that an effort had been made by the President to secure fuller information about the work of the College, but without response. Hence it was decided that no action was possible. It was voted to include in this year's Proceedings a report made by Messrs. Ralph L. Baldwin and Osbourne McConathy to the Eastern Educational Music Conference in New York, Dec. 2, 1911, on the ground that its information regarding Music in High Schools is directly connected with studies previously made by the Association. It was also agreed to recommend to the incoming Committee that an annual fee of \$100 be paid to the Editor for his work upon the Proceedings.

At a later meeting it was voted to give notice to the Association that at the next session it will recommend that the name of the Association henceforth be "The National Musical Association." The question of incorporating the Association was also discussed.

After the election of new members on December 28, the new Executive Committee met, all but two of the members being present, together with two of the retiring members. In accordance with Art. III, Sec. 2 of the Constitution, the following officers were chosen for the year 1912:—

President: **GEORGE C. GOW**, Poughkeepsie, N. Y.,

Vice-President: **LEO R. LEWIS**, Tufts College, Mass.,

Secretary: **ALLEN SPENCER**, Chicago, Ill.,

Treasurer: **WALDO S. PRATT**, Hartford, Conn.

It was understood that the Treasurer should also act as Editor of the Proceedings, and it was voted that a fee of \$100 should be paid him for this service. It was further voted that the next meeting should be held at the usual time at Vassar College, Poughkeepsie, N. Y.

FRANCIS L. YORK,

Secretary.

CONSTITUTION OF THE M. T. N. A.

[Adopted June 29, 1906]

ARTICLE I.—NAME AND OBJECT

SECTION 1. This organization shall be called the MUSIC TEACHERS' NATIONAL ASSOCIATION.

SEC. 2. Its object shall be the advancement of musical knowledge and education in the United States.

ARTICLE II.—MEMBERSHIP

SECTION 1. Any person actively interested in music may, subject to approval by the Executive Committee, become an Annual Member of the Association by the payment of three dollars (\$3.00) annually.

SEC. 2. Any person may become a Life Member of the Association by the payment, at one time, of twenty-five dollars (\$25.00). Life Members shall be exempt from the payment of annual dues.

SEC. 3. Each Annual and Life Member of the Association shall be entitled to vote at business meetings, and to receive a copy of the Annual Proceedings.

SEC. 4. The fiscal year of the Association shall be reckoned from a date two months before the Annual Meeting, at which time annual dues shall be considered payable.

SEC. 5. If, in any year, the Executive Committee shall deem it infeasible to issue the Annual Proceedings, each member who has paid annual dues for that year shall be entitled to the rebate of one dollar and fifty cents (\$1.50), which shall be credited as part payment of his dues for the ensuing year.

SEC. 6. Any person or institution may receive a copy of the Annual Proceedings upon payment of one dollar and fifty cents (\$1.50). Such persons or institutions shall be entered on the roll as "Subscribers."

SEC. 7. The Executive Committee shall have power, under such rules as they may make, to admit any interested persons to the Annual Meetings of the Association, but with no privileges except those of informal auditors.

ARTICLE III.—OFFICERS

SECTION 1. The entire control of the affairs of the Association shall be vested in an Executive Committee of nine members elected by ballot at the Annual Meeting. In 1906, three of these shall be chosen for three years, three for two years, and three for

one year; and annually thereafter three shall be chosen for terms of three years. Other vacancies at the time of the Annual Meeting shall be filled for the unexpired terms. Those who have been members of the Committee for the full term of three years shall be ineligible for re-election until after one year.

SEC. 2. From the members of the Executive Committee a President, a Vice-President, a Secretary, and a Treasurer of the Association for the ensuing year shall be appointed, either at the Annual Meeting by the Association, or, in default of such action, within one month thereafter by the Executive Committee itself. Vacancies in these offices, or in the Committee itself, that occur during the year, may be filled for the balance of the year by the Committee.

SEC. 3. The Executive Committee shall require the Treasurer to give a satisfactory bond, shall make rules regarding his payment of bills and shall accept his accounts only when audited by a committee of two appointed by the Association, who may employ an expert assistant, if necessary.

SEC. 4. The Executive Committee shall have power to appoint any necessary committees with reference to the Annual Meeting, the publication of Proceedings, or for prosecuting any general or specific work of the Association. Of such committees, the President shall be a member ex-officio.

SEC. 5. The Executive Committee shall have power to determine what contributed papers shall be included in the Annual Proceedings, and in what form, whether or not they have been read in full before the Association.

ARTICLE IV.—MEETINGS

SECTION 1. The Association shall hold an Annual Meeting, the time and place to be determined by the Executive Committee, unless specially designated by vote of the Association.

SEC. 2. Special meetings shall be called by the President if ordered by the Executive Committee, or at the request of ten members.

SEC. 3. Fifteen members shall constitute a quorum.

SEC. 4. All business transacted by the Executive Committee and at the meetings of the Association shall be fully reported in the Annual Proceedings.

ARTICLE V.—AMENDMENTS

SECTION 1. Amendments to this Constitution may be introduced at any meeting of the Association, if previously approved by the Executive Committee or by not less than ten other members of the Association. A two-thirds vote of the members of the Association present and voting shall be necessary for the adoption of such amendments.

ROLL OF MEMBERS

[Life Members are indicated by SMALL CAPITALS, and Subscribers by asterisks. All others are Annual Members for 1922.]

A BECKET, THOMAS,	1541 N. 19th St.,	Philadelphia, Pa.
Adams, Mrs. Crosby,	333 Linden Ave.,	Oak Park, Ill.
Adams, William S.,	1614 Grace St.,	Lynchburg, Va.
AIKEN, WALTER B.,	Station K,	Cincinnati, O.
Anderson, Arthur Olaf,	Kimball Hall,	Chicago, Ill.
Andros, William N.,		Taunton, Mass.
Apel, Franz,	106 Broadway,	Detroit, Mich.
*Baars, F. D.,	Hollenberg Bldg.,	Little Rock, Ark.
Baker, Miss L. B.,	26 Midland Ave.,	East Orange, N. J.
Baldwin, Ralph L.,	81 Tremont St.,	Hartford, Conn.
Ballantine, Nettie M.,	50 Adams St.,	Battle Creek, Mich.
Barnes, Edwin,		Battle Creek, Mich.
BARTLETT, DR. M. L.,	514 Walnut St.,	Des Moines, Ia.
*Baum, M. Louise,	108 Gainsboro St.,	Boston, Mass.
BEATON, ISABELLA,	7110 Kinsman Road, S. E.,	Cleveland, O.
Becker, Gustav L.,	Steinway Hall,	New York, N. Y.
Bentley, William F.,	Knox Conservatory,	Galesburg, Ill.
BERGÉ, EDWARD W.,	908 West End Ave.,	New York, N. Y.
BERGE, MARIE THÉRÈSE,	908 West End Ave.,	New York, N. Y.
BERGEN, JAMES S.,	806 Ferry St.,	LaFayette, Ind.
*Bergquist, J. Victor,	49 S. 8th St.,	Minneapolis, Minn.
BESTOR, VIRGINIA T.,	The Portner,	Washington, D. C.
Bigelow, Caroline Fenn,		Cass City, Mich.
Bigelow, Eleanor M.,		Cass City, Mich.
BINDER, MRS. ERNEST F.,		Springfield, Mo.
Bintliff, Mrs. Elizabeth B.,	Ripon College,	Ripon, Wis.
Birchard, C. C.,	221 Columbus Ave.	Boston, Mass.
Birge, Edward B.,	1914 N. Pennsylvania St.,	Indianapolis, Ind.
Bissell, Lillian L.,	44 Spring St.,	Hartford, Conn.
*Black, Viola Elliot,		Nacogdoches, Tex.
*Blough, F. L.,	719 N. 25th St.,	Birmingham, Ala.
Boult, Blanche M.,	Knox Conservatory,	Galesburg, Ill.
*Boyd, Charles N.,	Nixon Bldg.,	Pittsburgh, Pa.
Boyle, Charles A.,	State Normal School,	Emporia, Kan.
Brackett, Mrs. F. L.,		Sanbornville, N. H.
Braden, Mary E.,	Walden University,	Nashville, Tenn.

Bramhall, Grace M.,	107 State St.,	Brewer, Me.
Brown, Wade R.,	Meredith College,	Raleigh, N. C.
*Brunk, John D.,	1131 S. 8th St.,	Goshen, Ind.
*Bryant, Gilmore W.,	Southern Conservatory,	Durham, N. C.
BURGESS, LOUISE,	Buford College,	Nashville, Tenn.
Burrowes, Katharine,	246 Highland Ave.,	Highland Park, Mich.
Butcher, Frank C.,	Hoosac School,	Hoosick, N. Y.
BUTLER, HENRY M.,	5534 Bartmer Ave.,	St. Louis, Mo.
BUTLER, MARY STUART,	State Normal School,	San Marcos, Tex.
*Butterfield, Jennie,		Cedarburg, Wis.
Cady, Calvin B.,	Teachers College,	New York, N. Y.
*Camp, John Spencer,	1021 Asylum Ave.,	Hartford, Conn.
Case, L. C.,	University of Wisconsin,	Madison, Wis.
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